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LUITPOLD ST., 24.  
BERLIN, W., October 25, 1908.

Caruso made three appearances here the past week, winning triumphs such as probably have not been seen in the Berlin Royal Opera since the palmy days of Pauline Lucca. The great tenor has visited us regularly every fall during the past three years and he probably will be an annual visitor here for many years to come. Last year he was not well disposed, but this time he was in magnificent form and he thrilled his listeners as only he can. He appeared in "Bajazzi," "Aida" and "Bohème." In "Bajazzi" and "Bohème," with Caruso, Scotti and Farrar, Berlin had almost a Metropolitan cast. This was Scotti's first appearance here. He is an admirable artist, but he was so overshadowed by Caruso that he attracted comparatively little attention. The other artists naturally paled still more beside the brilliancy of this wonderful Southern star. Everybody bows down to Caruso and acknowledges that there is no voice like his. Although the prices were three times the ordinary, the house was completely sold out each evening.

The second symphony concert of the Royal Orchestra under Richard Strauss on Sunday evening afforded a program covering four musical epochs—Bach, Beethoven, Liszt and Richard Strauss. Bach's "Brandenburg" concerto, No. 1, in the arrangement by Philipp Wolfrum, received a remarkable interpretation. There was breadth of vision in Strauss' conception, and yet it was well worked out in every detail. Seldom has a difficult part for horns been heard with such finish and verve. The violin solo was well played by Concertmaster Zeiler, and the continuo part, which has been transcribed for piano, was adequately rendered by A. Wiklund. Beethoven's symphony in D major, which followed, received a spirited rendering. It was a very normal reading. In the finale the orchestra played with a great deal of élan. It is not without good reason that Liszt's symphonic poem, "Orpheus," which followed, is seldom heard, for it was not conceived in Liszt's most inspired moments; yet it is a clearly defined work and it is admirably instrumented. The impression it made was, at least, amiable. Strauss' "Till Eulenspiegel" brought the program to a close. It was a rousing, masterful performance of the brilliant work and it called forth enthusiastic applause. Strauss is conducting this season with a great deal of spirit. He seems to be in the best of health. Last spring it was reported that he was to be relieved for a year from his duties as opera conductor. This report was false, it seems, for Strauss has frequently conducted opera of late.

An important musical event was the opening concert of the Philharmonic chorus under Siegfried Ochs. Whoever has heard this unrivalled mixed choir under the genial Ochs will never forget the impression. Ochs is an inspired conductor and at the same time a most exacting and painstaking drillmaster—two attributes rarely found in one man. No organization in Berlin is trained so sedulously and conscientiously as the Philharmonic Choir, and the rehearsing is not left to understudies, but is done personally by Ochs. Here we have the key to the wonderful singing of the Philharmonic Chorus. I have heard this organization several times in Beethoven's "Missa Solennis," but the performance of Monday evening, as I am told, excelled any hitherto given of this work. The singing was of remarkable precision, freshness and verve, and the Philharmonic Orchestra, which assisted, is said to have arisen to the occasion and to have played unusually well also. The "Missa Solennis" was preceded by Mozart's "Laudate Dominum," which was given for the first time in these concerts. This short composition for soprano solo, chorus, organ and orchestra is of genuine Mozartean spontaneity and beauty. It begins with an exquisite soprano solo, which is later taken up by the chorus and carried to a most effective ending. The soprano part was sung by Mme. Emilie Herzog, of the Royal Opera. The other soloists of the evening were Maria Philippi, con-

tralto; Richard Fischer, tenor, and Anton Sistermans, bass, who acquitted themselves very creditably.

The program of the first Panzner concert with the new Blüthner Orchestra, of which the writer heard the matinee at Mozart Hall Sunday, contained a novelty, Felix Woyrsch's symphony in C minor, op. 52. It is not an inspired work, but it reveals a good musician who has ideas, who has done some deep thinking and who has command over the technical resources of his art and of the orchestra. His thoughts do not reveal much originality, however, and the preponderance of slow movements makes the work monotonous. Moreover, his instrumentation is heavy throughout all the four movements, and this adds to the monotony. The novelty received an excellent rendition at the hands of Panzner, who has in the new orchestra a medium of expression commensurate with his importance as a conductor. The soloist of the concert was Frederic Lamond, who played Beethoven's G major concerto. He gave a good, straightforward, legitimate interpretation of the work. The closing number was the "Vorspiel and Liebestod" from Wagner's "Tristan and Isolde." The matinee was not very well attended, but the evening concert on Monday is said to have been sold out.

Ludwig Wüllner has just returned from a concert tour of Scandinavia, where he sang twenty-seven times to sold out and enthusiastic houses. The drawing power of the famous German lieder singer all over Europe, wherever he has appeared, is phenomenal; and in Berlin, too, it remains undiminished, as the audience that completely filled the large hall of the Philharmonie proved on Monday evening, when he gave his only Berlin concert of this season. Wüllner was in the best of form and he thrilled his listeners again as he has so often done here, arousing them to such a pitch of enthusiasm as only the chosen ones in the field of art are capable of doing. Wüllner is a remarkable interpreter of the German lied and he is a strong personality. His program was made up of two Schubert



GODOWSKY AT SCHIERKE, IN THE HARTZ MOUNTAINS.  
Where he made many of the adaptations of the old pieces.

groups and works of Schumann, Brahms, Sinding, Wolf, Strauss and Löwe. His delineations were so interesting throughout the entire program that it would be difficult to pick out single selections for special comment. However, his sway over the public, which is always great, was most noticeable after Schumann's "Frühlingsnacht" and Strauss' "Cécile." What pathos and what temperament he discloses in these gems of song! Löwe's "Archibald Douglas" was also a tremendous performance. Wüllner has a great deal more voice than he is credited with by some critics, although no one pretends that the voice is the main thing with him. The keen penetration into the spirit of each lied, the capacity to make his listeners feel it as he does, by means of his vivid, thrilling delivery and his glowing temperament—these are the strong characteristics of Wüllner, who is a unique personality on the German concert stage.

Francis Macmillen made his Berlin début at Bechstein Hall on Monday evening, creating at once a most favorable impression. Macmillen has a pleasing personality, and everybody knows how much this counts for on the concert platform. As soon as he steps onto the stage his listeners are in sympathy with him. He opened his program with the ancient Vitali chaconne, which he played with breadth and authority. Thomson's "Passacaglia," which followed, revealed his excellent command of the bow, for this is one of the most difficult bowing studies ever written. In Mozart's D major minuet he displayed lightness of touch in his bow, and in the Saint-Saëns "Rondo Capriccioso" he revealed an excellent staccato and spiccato. The only concerto on the program was Sinding's A major, a work that is far more effective with orchestra than with piano. Macmillen's reading of it was finished and very spirited. He has a sweep of the bow characteristic of the Thomson school. The first theme of the allegro giocoso on the G string, which is almost always played out of tune, was admirably proclaimed and perfect in intonation. One of his

best numbers was the adagio from the Bruch first concerto, which he played with a beautiful, soulful tone and depth of feeling. The same can be said of the Sinding romance. The program was brought to a conclusion with Paganini's "Moses" fantasy for the G string alone, in which Macmillen showed that he has bravour and technical facility of a high order. He was enthusiastically applauded and repeatedly called out.

Three other violinists were heard during the week—Theodore Spiering, Franz von Vecsey and Nicolas Lambinon, the concertmaster of the new Blüthner Orchestra. Spiering's concert, with the assistance of the Philharmonic Orchestra, at Beethoven Hall on Friday, was well attended. Spiering has long since been recognized in Germany as a violinist of the first rank, and when he announces a concert it is understood that violin playing of a superior order will be heard. His selections this time were Hugo Kaun's fantasy, "Es war einmal," and the Brahms and Saint-Saëns B minor concertos. A lesser artist than Spiering would have coped with the difficulties of the Kaun fantasy in vain, especially as the orchestral accompaniment was not above reproach. Spiering, however, has an all conquering technic, and he is so firm in the saddle as a musician that he rises superior to all such drawbacks. His performance of the Brahms was distinguished by intellectual grasp and by clearness of phrase, as well as by finish of technic and purity of tone. The slow movement was especially well rendered. He took the first movement of the Saint-Saëns concerto at a very lively tempo, yet the passages, which at best do not lie well for violin, were brought out with remarkable distinctness. His best work of the evening, I thought, was in the finale, which was played with unusual clearness and brilliancy. The artist was loudly acclaimed.

Franz von Vecsey, who was heard in the same hall and with the same orchestra on Saturday evening, played Bruch's G minor, the Tchaikowsky and the Brahms concertos. The former prodigy has grown into a youth of fifteen or sixteen summers, and let it be said at once that he has steadily developed artistically as well as physically. His performances of the Bruch and Brahms concertos, in which I heard him, were highly commendable. He has a natural violin technic, and even when he hurries the tempo, as he did in the Bruch finale, he brings out every note with crystal like clearness. His command over the bow is noteworthy. He does not produce a big tone in passages demanding intricate bowing technic, but every note stands out as naturally and as clearly as it did with Sarasate. Vecsey is a positive genius with the violin. He is now emerging into that age when greater depth and more feeling will be at his command. He was applauded to the echo by the large and distinguished audience.

The Philharmonic Trio at the first of its cycle of concerts played César Franck's trio in F sharp minor, op. 1, of which the writer heard the scherzo and finale. It is a very pleasing work, suggesting at times Brahms. It is comparatively simple in structure, melodious, and contains many harmonic beauties. Why is it not heard oftener? It received an excellent rendition at the hands of Madame Gerhardt and Messrs. Wittek and Reitz. Reitz is the new cellist who has taken the place of Joseph Malkin, who is now the soloist of the Brussels String Quartet.

In Germany one frequently finds remarkable families of musicians, but never has such an extraordinary case been called to the writer's attention as that of the family Post, of Mannheim. The father and eight sons are all professional musicians; of the sons, four play the violin, two the cello, one the viola and two the harp. Naturally, in such a musical family it would not be difficult to get together a string quartet. The four brothers, Max and Willy, violins; Arthur, viola, and Richard, cello, form an excellent organization, which gave its initial concert before a Berlin audience on Friday evening. They played quartets by Haydn, Mozart and Beethoven, making a very pleasing impression. As they all studied under their father, getting the same schooling, the ensemble work offered them no difficulties. They play extremely well together. Each man handles his instrument in a very efficient manner and each enters into his work with commendable skill. In the larghetto of the Mozart B flat major each one had an opportunity to shine as a soloist. The Post Quartet will probably be heard in Berlin again during the season.

Wednesday evening, at Bechstein Hall, the acquaintance was made of the Flonzaley String Quartet, an organization that at once found favor here. Berlin is surfeited with chamber music concerts, but such an excellent organization is always welcomed. The four artists, who are all of Latin extraction, are in complete accord with each other and they play with commendable ensemble, unity of thought and tonal balance. Messrs. Adolfo Rettig, Alfred Pochon and Ugo Ara are all disciples of the same master—César

Thomson—and this gives them a uniformity of style which stands them in good stead. The cellist, Iwan d'Archembeau, is fully their equal; there is no preponderance of personality in this quartet, but each artist consecrated himself and sacrificed his individuality to the good of the whole. The program of their first concert—they are to give three here during the next two weeks—comprised Mozart's B flat major and Schumann's A major quartets, and an ancient sonata for two violins and cello by Sanmartini, who died in 1740. The artists played with a great deal of finish throughout the evening, but they were at their best in the Schumann quartet. It was admirably interpreted and called forth persistent and demonstrative applause.

Raoul v. Koczalski gave a piano recital at the Singakademie on Tuesday evening. I heard Koczalski when he was a child seven years old, some sixteen years ago, at Weimar, and I distinctly recall the sensation he caused at that time. He has developed into a good, mature artist, but the sensational attachment is gone; he no longer attracts any particular attention, but is merely one of many excellent pianists. He gave a most praiseworthy reading of Schubert's B flat major variation and a series of Chopin compositions. In the Chopin etudes he displayed a tendency for flightiness, but otherwise he played with clearness of technic, with taste and feeling.

On the same evening Ferencz Hegedüs gave a concert at Beethoven Hall with the assistance of Anna El-Tour, vocalist, and Paul van Katwyk, pianist. Hegedüs is a violinist of more than ordinary ability. He has a beautiful tone, a brilliant technic, individuality and temperament. He is essentially a virtuoso and his artistic merits were not displayed to their best advantage in the César Franck sonata, but he gave admirable performances of Tartini's D minor and Bruch's G minor concertos. The assisting artists acquitted themselves creditably, particularly the pianist, who played with great technical finish and good musicianship.

Anton van Rooy, with the assistance of Rudolph Ganz at the piano, appeared at Blüthner Hall on Wednesday as a lieder singer. His program consisted of a Beethoven cycle, "An die ferne Geliebte," and lieder by Schubert, Schumann, Brahms and Rubinstein. He had not been heard here for many years. My representative informs me that he sang with admirable art, that his beautiful voice was as powerful as ever, although it did not seem quite as fresh as formerly, especially when singing pianissimo, and that he forced too much in fortissimo. However, his musical offerings were of such a high artistic order that the evening was a thoroughly enjoyable one. It was greatly enhanced by the magnificent accompaniment of Rudolf Ganz.

At the second concert of Siegfried Ochs' Philharmonic Chorus on November 18, Brahms' "German Requiem" will be given as the principal work of the evening. It will be preceded, however, by Anton Bruckner's "One Hundred and Fiftieth Psalm," which will be heard here for the first time. The soloists will be Madame Grumbacher de Jong and Putnam Griswold.

Xaver Scharwenka's new concerto, No. 4, in F minor, op. 82, will be publicly played for the first time by Martha Siebold, a pupil of the author. She will also play his second concerto in C minor. The accompaniments will be played by the Philharmonic Orchestra, which will be conducted in both works by Scharwenka himself.

At the second Nikisch Philharmonic concert Akos von Buttykay's new symphony will be performed. Buttykay is a pianist as well as a composer, he having studied first with Thoma, of Budapest, and later with Bernhard Stavenhagen at Weimar. His symphony is still in manuscript.

Some years ago he gave a concert of his own compositions in Berlin, when he made a very good impression. The other numbers of the second Philharmonic program will be Schubert's F minor fantasy, orchestrated by Felix Mottl; the Mozart A major concerto for violin, played by Marteau, and Berlioz's overture to "Le Carnaval Romain."

Joan Manén, the distinguished Spanish composer and violinist, will give a concert with the Blüthner Orchestra at Beethoven Hall November 6. Manén was recently decorated with the order the Cross of Carl III, on the occasion of the King's visit to Dresden, when the Spaniard's "Acte" was performed.

In THE MUSICAL COURIER of October 14 Hugo Heermann, the celebrated violinist, takes the writer to task for misspelling his name and for calling him a representative of the German school of violin playing. The misspelling was the fault of my stenographer, and if Mr. Heermann will read the article again he will see that the different violinists have been classified according to nationalities and not according to the schools in which they studied; otherwise, Sarasate and Kreisler would belong to the French school instead of coming under Spain and Austria.

The Bohemian String Quartet, of Prague, is to give a cycle of four subscription concerts at Beethoven Hall, beginning the coming Tuesday. The Sevcik Quartet, from the same city, will also give a series of chamber music evenings at the same hall, beginning on Friday.

Jean Gerardy will give a concert with the Philharmonic Orchestra next Thursday, when he will introduce to Ber-



THIS WAS TAKEN AT SCHIERKE, IN THE HARTZ MTS., WHILE GODOWSKY WAS MAKING HIS ARRANGEMENT OF THE "TAMBOURINE," "PASTORAL," ETC. CAUGHT IN THE ACT BY A PUPIL.

lin the cello concerto by Joseph Jongen, the Belgian composer, who will personally conduct the orchestra. Gerardy will also be heard in the Lalo concerto, in the Bruch "Ave Maria" and in Popper's "Hungarian Rhapsody."

Teresa Carreño will be the soloist of the third Philharmonic concert on November 9, when she will play the MacDowell concerto. The other program numbers will be the overture to "Figaro's Wedding," Bruckner's eighth symphony and Liszt's symphonic poem, "Mazeppa."

Leopold Godowsky's first recital of the season will be given at Beethoven Hall on November 3. The great pianist will play Beethoven's thirty-two variations, the Schumann "Carnival," Chopin's B flat minor sonata, Schubert-Liszt's "Frühlingsglaube," Liszt's "Au bord d'une Source"

and F minor etude and his own arrangement of old works by Rameau and Scarlatti. The number on the program of most interest to pianists, however, will be his new contrapuntal paraphrase on the Strauss waltz, "Wine, Women and Song," which the great artist has just completed and which will be heard on this occasion for the first time. In such elaborations Godowsky is inimitable.

Concert Direction Emil Gutmann, of Munich, in whose hands the management of the new Munich Tonkünstler Orchestra is, announces the following programs for this season's series of symphony concerts:

#### FIRST EVENING, OCTOBER 27.

Gustav Mahler, Conductor.  
Seventh Symphony (first performance).....Gustav Mahler  
Vorspiel and Liebestod, from Tristan and Isolde.....Wagner  
Overture, Leonore, No. 3.....Beethoven

#### SECOND EVENING, NOVEMBER 10.

Fritz Steinbach, Conductor.  
BRAHMS PROGRAM.  
Serenade for full orchestra.  
First Symphony, C minor.  
Overture, Academic Festival.

#### THIRD EVENING, NOVEMBER 24.

Edouard Colonne, Conductor.  
Symphony Fantastic.....Berlioz  
Le rouet d'omphale.....Saint-Saëns  
L'après-midi d'un faun.....Debussy  
Rédemption.....César Franck  
L'apprenti sorcier.....Paul Dukas

#### FOURTH EVENING, DECEMBER 10.

Max Schillings, Conductor.  
Meergruss Symphony Fantastic.....Max Schillings  
Ninth Symphony.....Bruckner

#### FIFTH EVENING, JANUARY 5.

Felix Weingartner, Conductor.  
Overture to Rob Roy.....Berlioz  
Overture, Faust.....Wagner  
Symphony in E flat.....Weingartner

#### SIXTH EVENING, MARCH 2.

Hans Pfitzner, Conductor.  
Overture to Der Templer und die Jüdin.....Marschner  
Two selections from the music to Heinrich von Kleist's  
Das Käthchen von Heilbronn.....Pfitzner  
Overture to the Christmas tale, Das Christelflein.....Pfitzner

#### SEVENTH EVENING, MARCH 20.

Karl Panzer, Conductor.  
Overture to the comic romantic opera, Der fahrende Schuler  
(first performance in Munich).....Edgar Istel  
Symphony in C minor (first performance in Munich).....Felix Woyrach  
Fifth Symphony in C minor.....Beethoven

#### EIGHTH EVENING, APRIL 1.

Bernhard Stavenhagen, Conductor.  
Symphony in C minor, No. 3, with organ (first performance  
in Munich).....Saint-Saëns  
Entr'act (first performance in Munich).....Jaques-Dalcroze  
Symphonic poem, Hunnenschlacht.....Liszt

Elena Gerhardt, the Leipsic vocalist, who created quite a sensation here and in London last season, will give a song recital at Beethoven Hall on November 7, when she will have the support at the piano of no less an artist than Arthur Nikisch.

Daphne Hilmer, a little eleven year old American pianist, recently gave a concert in Schleswig, where her extraordinary talent aroused unusual enthusiasm. The Schleswiger Nachrichten calls her a wonder and prophesies a great future for her. The child composes, too, and her compositions reveal remarkable creative talent. The little girl's mother is very poor, and it is to be hoped that some music lovers of means will enable her to finish her education.

Geraldine Farrar gave a farewell concert at the Philharmonie on Thursday, which was attended by a large audience, a fashionable rather than a musical audience.

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which loudly acclaimed the singer. The Berlin press, however, criticised her singing very severely both at this concert and on the occasion of the "Bohème" première at the Royal Opera, when she sang the part of Mimi.

Lilli Lehmann announces three evenings of lieder. The famous singer's drawing power in Berlin is still unimpaired.

Bronislaw Hubermann announces three concerts at Mozart Hall. His programs will be classified according to the nationalities of the composers. The first one will be devoted to the German school and will comprise Beethoven, Spohr and Mendelssohn; the second will be French, with Saint-Saëns, Lalo and Vieuxtemps; the third will represent the Slavic school, with Tchaikowsky, Dvorák and Wieniawski.

Janet Spencer sang today at a charity concert given under the patronage of the Crown Princess, at the Royal Playhouse. As it was a charity concert, the press was not invited, so the writer did not hear her, but it was reported that she scored a great success. Farrar, Halir and others also participated.

Glenn Hall, the distinguished American tenor, sails for America from Hamburg on the Kaiserin Augusta Victoria October 29, and will arrive in New York about November 7. His first American appearance will be at a Hermann Klein Sunday afternoon concert in New York. He has been booked by his managers, Haensel & Jones, for some fifty dates, covering the Eastern States, the Middle West, the Pacific Coast and Canada. His American tour promises to be a great success. Mr. Hall has had an exceptional career in Europe. He made his German début in Leipzig at one of the famous Gewandhaus concerts under Arthur Nikisch, he being, if the writer mistakes not, the first American tenor to sing at one of these concerts. He was also engaged with the Berlin Philharmonic Orchestra under Nikisch for one of the big Hamburg symphony concerts. Then followed recitals in Berlin, Leipzig and London, in which he had the personal assistance of Nikisch at the piano. Max Fiedler, who is at present conducting the Boston Symphony Orchestra, accompanied Mr. Hall in Hamburg and London also, at the special request of Nikisch, who was prevented from assisting his protégé at these concerts. The artist has also appeared at Cassel with the famous Bohemian String Quartet, and in Berlin at the concert given for the benefit of the Joachim monument fund, when Lilli Lehmann and Franz von Vecsey were the other assisting artists. In Vienna he gave a recital, when he was supported by Erich Wolf, Julia Culp's special accompanist, a gifted young composer-pianist, some of whose songs will be introduced by Mr. Hall on his forthcoming tour. It will be seen that Mr. Hall has appeared in Europe under very favorable auspices.

ARTHUR M. ABELL.

At Hamburg a monument was erected to the memory of the late vocal instructor, Julius Stockhausen, who led the Hamburg Philharmonic concerts from 1863 to 1869.

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Vol. 3 contains pieces by Rameau and Dandrieu, *French*; Durante, Marcello, Porpora and Zipoli, *Italian*; Händel, *German*.

Vol. 4 is entirely given up to Johann Sebastian Bach.

Vol. 5 is devoted to compositions by Claude Daquin, *French*; Wilhelm Friedemann Bach, Graun, Hesse and Krebs, *German*; Arne, *English*, and Battista, Galuppi, Paradisi and Pescetti, *Italian*.

These volumes, luxuriously printed and bound, containing portraits, respectively, of Purcell, Domenico Scarlatti, Händel, Bach, and Padre Martini, are provided with interesting introductory essays by Richard Aldrich.



LHEVINNE AT THE WHEEL.

#### Columbus Delighted with Madame Jomelli.

The following letter was received at the office of R. E. Johnston, Jomelli's concert manager, from the president of the Columbus Männerchor:

COLUMBUS, Ohio, October 29, 1908.

DEAR SIR.—The Männerchor Sixtieth Anniversary Festival is over. The great concert of the 26th was a magnificent success. All of our promises to the public were fulfilled. I cannot thank you too much for having recommended Madame Jomelli to us for the principal soloist. We might have scoured the whole world and not found a singer to fit so beautifully into the program of the festival as did Madame Jomelli. She was simply made for it, not only on account of her great art, which is truly magnificent, but by her commanding stage presence, her gracious naïveté and her lovely disposition, which enable her to overlook the little shortcomings of the orchestra and choruses, as well as those of the managers, who overlook some important matters.

Of her work and the impression which she made upon the vast audience which greeted her I need say very little. The newspapers, which she has taken with her, leave nothing more to be said. (I shall send you the clippings from the Sunday papers.) I have heard about all of the great artists in this country and made my

own classification of them. In Jomelli's class I find only one other, and that is Schumann-Heink. Both of these women are of the world's greatest artists and both possess the happy faculty of loving their fellow beings as well as their art. The host of friends which Madame Jomelli acquired here will never forget her; and when she comes back, as she is certain to do, I am satisfied that she will be greeted by an audience that will test the capacity of the Memorial Hall Auditorium.

Yours very truly,  
(Signed) E. A. KEMMLER,  
President, Columbus Männerchor.

#### Nordica to Sing for Newark's Great Charity Event

Madame Nordica, who has just completed a tour in the South, has been engaged for the annual benefit of the German Hospital, in Newark, N. J., to take place in that city March 10 and 11. This is one of the events of the year in the New Jersey metropolis, and all the leading Germans unite in making it brilliantly successful, musically, socially and financially.

Coburg had a "Ring" cycle not long ago.



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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
CABLE AND TELEGRAPHIC ADDRESS: "DELMAHEIDE,"  
PARIS, October 26, 1908.

#### ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ÉLYSÉES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMAHEIDE, PARIS."

After numerous promises, long waiting and high expectations, MM. Messenger and Broussan presented Wagner's "Crépuscule," or "Twilight of the Gods," for the first time in Paris on Friday evening last, October 23, 1908. And now that the work has been discovered and mastered at the Opéra here, the Paris Grand Opéra is the greatest on earth! If you don't believe it, ask the Parisians who were not at the performance, and they will tell you! A sharp penned critical member of the Paris press avers that the Gods (or the Dawn of the Gods (?), i. e., the production), was gotten up in a fitting manner. That it is not better done at Lyons—think of it—better, however, at Munich. While I cannot bear him out as to Lyons, I can, and do agree with the gentleman that the Munich performance would take the prize over Paris; and that Vienna and New York would also be winners, leaving the Ville Lumière quite in the "gloaming" as to enlightenment—or more light on the subject—in spite of having discovered many of the leit motifs. Nevertheless, this artistic manifestation was disinterested and (said the critical gentleman already quoted) one ought not to blame "ces messieurs," the managers, for not having gone to greater expense. (As if a mere indulgence in greater expense could have altered or corrected certain ideas and conceptions.) Yet the opinion is held that the interpretation was "almost satisfactory." Too bad that it stopped short of satisfactory! Listen to what

the man who knows knows: Madame Grandjean (who, by the way, studies her Wagnerian rôles with the Wagners at their home) in the first act was found even quite well; but by degrees she got worse, and at the end one no longer heard the conscientious artist. (This was after an hour's intermission for dinner and two promenades for digestion.) Van Dyck's success was said by his friends to be great, barring the several times he coquettishly sang slightly out of tune. (Physically the tenor is a large man and would roll out of tune more easily than he could remain on a key.) Delmas, from every point of view, was superb as Hagen. M. Gilly was not so good in the part of the neurosthenic Gunther; and Mlle. Féart was a Guttrune somewhat effaced. Mlle. Lapeyrette, with her fine voice, came but recently into possession of the Waltraute rôle, and took excellent care of it. M. Messenger, who conducted the opera, obtained some results that were extraordinary, the brass instruments, for instance, being almost correct, i. e., in tune. But his crescendos in the "Funeral March" were patterned after the diminuendo or decrescendo style, failing in the desired effect. Here is what the Herald critic, M. Pierre Veber, remarks in flowing, unhindered French, concerning the decorative side of the production. The scenery and costumes, he says, were not good; the tableau of the Norns is childish; the third tableau (in front of the palace) is poor indeed! The burning of the funeral pile and of the palace is comical; and the falling down of the Valhall has been slurred over; and the funeral march which should accompany the departure of the cortège, or procession, is played with the curtain down. Concluding,



From "Comedia."  
M. ANDRÉ MESSAGER.

M. Veber says: "We might quote other mistakes of this kind, which show the haste and the \* \* \* prudence with which the piece was mounted. As the Opéra produced 'Le Crépuscule' it ought to outdo all foreign theaters. It is a pity MM. Messenger and Broussan did not understand it."

Here is Wagner as a "Trademark." Recently a Vienna merchant, named Richard Wagner, chose as trademark, a portrait of the author of the "Tétralogie." The heirs of the composer of "Lohengrin" prosecuted the trader to make him suppress it. However, the court having declared it could not forbid the use of any portrait whatsoever as a trademark, Richard Wagner is still up at the Vienna merchant's. And he is contented!

At the Châtelet concert yesterday afternoon, Edouard

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Colonne, with his orchestra of over 100 members, performed a program of Bizet music in honor of the seventieth anniversary of the composer of "Carmen." The six compositions of Georges Bizet opened with the "Patrie" overture, followed by selections from "Djamileh," vocal soloists, Mlle. Hélène Demellier and R. Plamondon; "Roma," a suite like symphony; "Les Pêcheurs de Perles," vocal, M. Plamondon and M. Danges; "Deux Mélodies," Mlle. Demellier; ending with the music to "L'Arlésienne." In the center of this program was placed that lovely piano concerto of Grieg in A minor, with which Mme. Olga Samaroff achieved a genuine and brilliant success. The pianist was graceful and attractive in appearance and at once won favor with the vast audience. Her playing was interesting and musical; her technical execution clean, dainty and refined. Madame Samaroff's tone is perhaps not so large as that of some other pianists who have been heard here, but it is more—it is beautiful. Her reception was quite enthusiastic. It is hoped that Madame Samaroff may be heard here in recital.

The Chevillard-Lamoureux concert at the Salle Gaveau presented a well performed miscellaneous program, opening with the "Patrie" overture of Bizet. In health, M. Chevillard is quite himself again.

Albert Spalding, the talented young violinist, assisted by Alfredo Oswald, pianist, gave a successful and well attended concert on Saturday evening at the Salle des Agriculteurs. He was warmly received and enthusiastically applauded in his various solo and ensemble selections, being well seconded in the latter by Mr. Oswald. In the "Trille du Diable" of Tartini young Mr. Spalding aroused wonder and praise for his brilliant virtuosity, while in the C minor sonata of Beethoven and other numbers he gave

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genuine pleasure to his auditors. He is leaving almost immediately for his American tournée.

Arthur Shattuck, the gifted American pianist, will appear at Copenhagen, November 1 and 8, in two Russian program concerts with orchestra, playing the Rachmaninoff F sharp minor concerto and the Tchaikowsky concerto, under direction of Joachim Andersen. After that Mr. Shattuck will make a "recital" tour through the provinces of Denmark, to be continued through Norway and other European countries.

Charles Meehan, who had a world wide reputation as a boy soprano, has come to Paris to develop his "second voice," which is a baritone. Mr. Meehan, who is a most energetic worker, is preparing himself for the concert and teaching field and has placed himself with King Clark.

Miss Alleyne Archibald, pupil and assistant of Henry Eames, will play two of the Dohnanyi rhapsodies next Wednesday at a musicale in the home of Mrs. Younger. Grace Slaughter Gamble, of Omaha, is here studying with Henry Eames. Mr. Eames will begin a series of student musicales within a fortnight at his studio in the Rue Léonard de Vinci.

Frida Eissler, the well known Leschetizky teacher, who has been teaching in Paris for over eleven years and some years in Vienna, is resuming her lessons at her usual home address, 69 Avenue d'Antin. She is the happy possessor of an exceptionally brilliant autograph certificate from Professor Leschetizky. Miss Eissler writes:

I have been interrupting my work in Paris for over a year in order to go to Vienna once more, as I did seven years ago, so as to keep up with my incomparable master, Leschetizky, who, in spite of his perfection, never stands still, but is always ascending like every true genius. I have had the great privilege of being present every day at his wonderful lessons throughout the season and I vow the great and kind master my undying gratitude for the treasures of knowledge I was able to heap up in my memory. The old master seems to be younger than ever, not only in spirit, but he is full of fire. Of course, there are hours when he is frightfully severe and even more frightfully outspoken, making cutting remarks and comparisons—cutting to the quick. But then there are moments when he is touchingly kind and good, so that one cannot help loving him; besides, some of his old fascination still hovers 'round him. Americans will be interested to know that he ranks them in musical talent before the North Germans. Talent was there amongst them already for a long time (he said once), besides having had the benefit in former times of hearing only the best, as then only the best went over, whereas now all kinds cross the ocean—good, middling and bad. But what hampers them in the natural musical diction is the Anglo-Saxon language, swallowing too many syllables. Because (he says), for us pianists our nearest brothers are the actors. It is more important for us to hear great play actors or elocutionists than singers. How right is the master! Because, indeed, music is, before all, a language and we must speak on the piano with pathos, warmth, intellect and taste. What grandeur there is, for instance, in the opening theme of Mozart's C minor Fantaisie! Well, that must be played with grandeur and not only with the fingers. What grace in the last page of Chopin's

G flat etude, op. 10, when the left hand has that charming Rossini "Buona Sera, mio Signore" motif against the fluttering right hand passage! How lovely the ending scale down in the F minor, op. 25, Chopin etude, taken in two octaves, but all in one pedal, in spite of the changing harmony in the left hand, which gives it a silvery shimmer! What serene, elysian atmosphere in the first part of Beethoven's G minor concerto if played with talent and in the Leschetizky way!

But I must stop, and will only express how happy I am to be back again and settled in this unique Paris, and so glad to be able again to be in frequent touch with THE MUSICAL COURIER, which has become quite a factor in Paris.

Among the many who met with "auto" accidents last week were two singers who suffered mishaps. Madame Le Goff and Mlle. Alda, who had been engaged at an entertainment given by the Marquise de Saint-Paul were being driven back from Versailles to Paris in an automobile. When descending the steep hill which passes below the railway bridge in the Parc de Saint-Cloud, near Ville d'Avray, a cyclist fell from his machine in front of the automobile, and when the chauffeur tried to turn sharply to avoid him the vehicle overturned. Mlle. Alda, it is reported, had her arm broken, and was taken home by another automobile, where she was attended by a physician. The others were only shaken.

Accidents are now so frequent in Paris and the crossing of certain streets fraught with so much danger that work has been begun on a tunnel beneath the Champs Elysées, from the corner of the Rue du Colisée to the Rue Marignan (at the end of Rue Marbeuf), the object of which is to facilitate foot passengers in crossing the busy thoroughfare. If it proves a success others will be bored in the same neighborhood, as well as in the main boulevards.

"La Bohème," of Leoncavallo, will be mounted at the Gaité Theater about the middle of next week. Immediately after that rehearsals on "Hernani" will begin. "Hernani," it may be remembered, has been adapted in a musical form, by Gustave Rivet, from the celebrated drama of Victor Hugo, and the music has been composed by M. Hirschmann.

Cécile Thévenet is making a triumphant tournée through the French Provinces in "Carmen" and "Werther," in which operas she is superb. Recently she sang in Holland, and in parts of Germany, where she met with great success.

The condition of Victorien Sardou has not improved. He continues to grow weaker, and it is feared that, owing to his age, he may not recover.

At half past two in the afternoon, at the Church of the Sorbonne, some César Franck music was heard successfully with soli, chorus and orchestra, under direction

of Paul de Saunières. The works produced were the composer's "Messe" and his "Rebecca."

Giovanni Sbriglia, in the material impossibility of being able to reply to the numerous expressions of sympathy addressed to him by friends and pupils, on the occasion of the loss of his lamented wife, takes this opportunity of returning sincere thanks through THE MUSICAL COURIER.

The death is just announced of Mme. Alexandre Guilman (Louise Rosalie Blériot), wife of the celebrated organist. The funeral services will be held today at Meudon, the family home, and the burial will take place in the Cemetery of Montparnasse. The cause of death has not been stated. Madame Guilman had reached the age of sixty-six years.

Yesterday Mrs. Marc A. Blumenberg gave a delightful reception at her beautiful apartment in the Avenue Alphonse, near the Bois de Boulogne, it being her last Sunday "at home" prior to her departure for America, where she will spend part of the winter, returning to Paris in the springtime.

Have just cabled THE MUSICAL COURIER the latest item of musical news in Paris, namely, the election of André Messager to fill the position of musical director of the Society of Conservatory Concerts, the post so long and worthily held by the recently deceased Georges Marty. This post is probably the most important orchestral conductorship in Paris—one more of honor and influence, however, than of financial gain; the annual compensation, I understand, being something like 1,300 francs only. M. Messager will be the ninth conductor of the society during the period of eighty years that it has existed. His predecessors have been MM. Habeneck, Girard, Tilmant, George Hainl, Delvedez, Garcin, Tafanel and Georges Marty.

DELMA-HEIDE

#### De Rigaud Pupil Sings for Gotham Club.

Mabel Leggett sang for the Gotham Club at its last meeting, held Tuesday evening, October 20, at the Waldorf-Astoria. Her voice and art were much admired by the members and guests, all of them representative men and women. The Gotham Club is for both sexes, and the subject for discussion last month was "An Autumn Evening." Mrs. A. Arthur Alfred Brooks is president of the club.

Humperdinck has definitely refused the offer of the Vienna Conservatory to teach composition there. He will come to America in February in case his "Königskinder" is produced at the Metropolitan.



## Mme. Jomelli

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NOTE:—The Tchaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune.



LEIPSIK, October 21, 1908.

The third Gewandhaus program, October 21, 22, is observing Liszt's birthday (October 22, 1811) by giving only his symphonic poem, "Festklänge"; the E flat piano concerto, played by Busoni, and the "Faust" symphony, with male chorus and tenor solo, the solo being sung by Emanuel Hedmond. If the festival poem is one of the weaker of Liszt's works, Nikisch did not allow it to appear so. The same was true of Busoni, who played the concerto not only as a supreme master of the piano, but as a supreme master musician. The work then seemed to have the fineness of Chopin with the typical vigor of Liszt. The "Faust" symphony is the greatest of all the Liszt compositions, constituting a powerful and agreeable character discourse in every movement. The competition with Schumann, Wagner, Brahms, Strauss and Reger cannot age so great a discourse. The usual Gewandhaus male chorus sang the brief movement agreeably, as did Hedmond the tenor solo. Hedmond is a native of Canada, a resident of Leipzig, but a busy artist with the Carl Rosa Opera Company in England.

The third Gewandhaus program of a century ago (October 9, 1808) had a Haydn symphony; a vocal scene from "Par," sung by Madame Schicht; a Viotti violin concerto, played by Concertmaster Campagnoli; a vocal recitative and duet from Righini's "Atalanta," sung by Madame Schicht and Herr Klengel; a Beethoven overture in memory of Prince Louis Ferdinand of Prussia, killed at Saalfeld, October, 1806; funeral march from Beethoven's "Heroic" symphony; piano quartet, composed by the late Prince Louis Ferdinand, and played by Müller, Matthaei, Voigt and Dotzauer; finale for chorus, soloists and orchestra, from Mozart's "Clemenza di Tito." Doors open (Sunday) at 4 o'clock, concert began at 5:30.

Since mailing last week's report on the Wednesday morning hearing of the Reger violin concerto at the Gewandhaus, your correspondent went to the Thursday evening performance for a second hearing. The work then seemed so epoch marking in respect of its stupendous inspirational value that the correspondent was moved to cable a few words concerning it. The sooner so important

a fact is known to the public, the better it is for progress, and as general acceptance of so strange a musical work can only be had after much hearing and much fighting, the hearing and fighting may be as well precipitated at one time as another. The prime facts about the concerto seem to be that the first two movements are in striking evolution of the Schumann-Brahms type of mentality, probably raised to a tenth power. The largo is all opera or of some portentous feeling of tragic intensity. The third movement is the lightest in spirit, yet heavy as any allegro by other composers. Reverting once more to the technic, the first and last movements show Bruch G minor (concerto) bowings, but no further relation to Bruch. So is there in the last movement an episode slightly suggesting a rhythm of the finale in the Brahms D minor piano concerto, but that relation cannot be traced any further. The fact is that this Reger op. 101 will assay at least 23 karats Reger, and that is a wholesome cause of gratification with any composer, whatever may be his message.

The Leipzig correspondent of this paper was in Berlin early in October for the Rudolph Ganz concert, with the Philharmonic Orchestra. The Berlin correspondent has already reported, but a visitor enjoys writing a few lines in corroboration. The concert showed that Mr. Ganz's two very busy American seasons have been ripening him rapidly. The Liszt A major concerto, which he was playing superlatively well two years ago, sounds much bigger and warmer than it did in his playing of October, 1906. His present performance of the Brahms D minor is an impressive one, but if a couple of seasons also bring his reading of that work up to blood heat, then there is another item of the superlatively fine in his repertory.

Enrico Caruso had a guest performance at the Leipzig Opera on October 17. "Rigoletto" was given to a wildly enthusiastic audience. The house had been practically sold out many weeks in advance, and at prices three or four times the regular Leipzig schedule.

Puccini's opera, "Bohème," was revived October 16, after some years' absence from this stage. Dr. Loewenfeld made a beautiful scenic setting and the performance was conducted by Porst. Herr Jäger was principal tenor, and Jennie Osborn Hannah had the principal female role. The public and everybody concerned were delighted with the opera and its giving. Mrs. Hannah's voice again showed itself a voice of class, beautiful and capable in the legitimate singing generally associated with Italian opera. Her histrionic presentation of the role was a strong one and her colleagues in the opera were among those who spoke enthusiastically of it.

Willy Burmester has given his first violin recital of the new season. Remembering the artist's well established custom of changing programs on the concert day, the music students made bona fide offers to wager that Burmester would not play the Tchaikowsky concerto. But people were wise and there were no takers. The evening did bring the familiar red slip, saying that owing to the artist's having sprained his thumb, he would play

the Beethoven D major sonata instead of the Tchaikowsky concerto. And what an easy swap was there, my countrymen!

The young Leipzig born soprano, Wanda Einschlag, pupil of Mrs. Carl Alves, gave her debut recital in the Kaufhaus. Lieder by Schumann, Schubert, Brahms, Wolf and two manuscripts by Gerhardt Schreiber were presented to Schreiber's accompaniment. Miss Einschlag has about the minimum volume of voice with which one may come to the recital platform, but that has been used to best advantage in her very first public appearance. She sang strictly on the pitch, the texts were easily understood, and the voice flowed in the most natural and unhindered manner. A large audience showed genuinely friendly interest in the offering. Schreiber's "Frühlingsnacht" and "Schwanensingen" are songs with plenty of wholesome lyric character, capable of being effectively sung. Pianist Hermann Kögler played the Schumann symphonic etüden and Brahms' pieces. His technical equipment is adequate and his playing has fine musical quality.

At a pleasant concert given for the Pestalozzi-Fröbel house, the sisters Lisa, Vera and Marie Schoenberg played a Haydn piano trio; Hedwig Aeckerle gave songs with piano; Josef Pembaur, of Leipzig Conservatory, played a Chopin ballade and the thirteenth Liszt rhapsodie, and the young English cellist, Ethel G. Chitty, played pieces by Bach, Klengel, Schumann and Popper. Miss Chitty made the Prüfung at the conservatory last spring and has remained for indefinite residence here, to play and teach. She does not draw a powerful tone, but she plays musically. The feature of the concert was Pembaur's finely poetic playing of the two piano pieces.

EUGENE E. SIMPSON.

#### Americans to Assist Chaminade.

At Madame Chaminade's farewell concert in America, at Carnegie Hall, Saturday afternoon, December 15, the composer will be assisted by a new company of artists. Dr. Franklin W. Lawson, an American tenor, will be one of the singers. Madame Jomelli, whose success in concert this season has been remarkable, will be another to be heard on this occasion. In addition to the songs there will be a Chaminade trio, to be played by the composer (piano), Eduard Dethier (violin), and Darbshire Jones (cello). It was Madame Chaminade's intention to give but one concert in New York, but owing to the large numbers turned away for lack of room, October 24, it was decided to give another concert with a change of program, and, as stated, a change of assisting artists. R. E. Johnston, who managed the first concert, is again in charge of the arrangements.

The Frankfurt Museum concerts celebrated the 100th anniversary of their existence not long ago. Ludwig Spohr was at one time the conductor of the Museum series.

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35 WEYMOUTH ST.,  
LONDON, W., October 28, 1908.

Preparations for the season of opera in English have already commenced at Covent Garden, and the rehearsals for the chorus are to extend over two months. The chorus is in fact to be made a special feature of this season, and much care is being exercised in selecting good voices. Personal appearance will also enter largely into the requisites for obtaining a position in the ranks of the chorus, so that eye and ear both are to be charmed and delighted. Up to the present time there has been no difficulty in obtaining the requisite number of female voices, but there is a sad lack of good male voices, so it has been necessary to advertise. Not that all will be engaged who apply, for a careful hearing is given before the applicant is accepted or refused. It is said that the difficulty of recruiting male voices for a chorus exists in other cities, the number of women applying for such work being greatly in excess of the requisite number. For this winter season of opera, which will run for four weeks, the "Ring" is made the principal feature, but the repertory also includes the "Meistersinger," "Faust," "Madame Butterfly" and the prize opera, "The Angelus," which has been waiting for a year to receive a hearing. Last year the English-German season was highly successful, the audiences being large, and many people from the Provinces took advantage of the opportunity. The prices were less than in the spring season, although all the works—which, by the way, only included the operas of the "Ring"—were given with every attention to detail. As was the case last year, the majority of the leading singers are English speaking, several Americans being included in the number. So little opera is given in London, the "season" being only about ten weeks, that a supplementary season is a boon greatly appreciated. When one thinks of a winter in New York, with opera at two opera houses, it seems extraordinary that London, the largest city in the world, should be so inadequately supplied. However, let us be thankful for the short winter season and trust that in time some of the cherished traditions will disappear and a more liberal allowance of opera be given to London.

A performance is to be given at His Majesty's Theater late in November as "a tribute of the British stage to Adelaide Ristori." It is just at this time that a memorial is to be erected in honor of the famous Italian actress at her birthplace, the little village of Cividale, Italy. The Prince and Princess of Wales, as well as most of the foreign ambassadors, will be patrons.

From opera to music halls may be a far cry, but the fact is that the past summer has been an unusually good one for the business of the halls. The enormous number of foreigners attracted to London by the Franco-British Exhibition, as well as the visitors from the Provinces, filled

theaters and halls to overflowing. In the months of July and August few if any vacant seats were to be seen at places of entertainment, and there were special bills provided. Quite a number of well known singers, who have previously only been heard in opera or concert, have joined the ranks of "music hall artists" and are heard nightly in more or less "serious" selections.

The Christmas pantomime is one of the great features of that holiday time in England, and now announcements are being made of the productions soon to begin at a number of theaters. Whatever the name, the play itself shows but little change from year to year. The same jokes, same spectacular chorus and dancers appear, in practically the same costumes. Beginning at half-past seven and going on until nearly midnight, gives, however, much enjoyment to the children at home for the holidays, as well as to many grownups, who never miss attending the Christmas pantomime.

The Court Concert Club has been formed to give Sunday concerts at the Court Theater. It is said these concerts are to be "social as well as artistic." The orchestra is to number fifty, and different conductors, both British and foreign, will be engaged. The first conductor will be Harold Vicars. Native talent is to receive encouragement, new works by British composers being promised. Twelve concerts have been arranged, the first six to take place before Christmas.

Sir Frederick Bridge has delivered a series of four lectures on succeeding days at Gresham College and the City



MISCHA ELMAN AND HIS TEACHER, PROF. LEOPOLD AUER.

of London School. Anthems and hymns from manuscripts in the Westminster Abbey and British Museum libraries were used as musical examples to the seventeenth century music lecture.

Evelyn Stuart was the solo pianist at the concert given in aid of the University College Hospital Funds last week.

Landon Ronald was asked to conduct the performance of Tchaikowsky's symphony in E minor at the recent concert of the Liverpool Orchestral Society.

At the Broadwood Rooms, the members of the Music Teachers' Association held their first meeting recently, when the inaugural address was delivered by the chairman, Stewart Macpherson, concerning "A Better Training of the

Young in the Appreciation of Music." The organization in question, of which Sir Alexander Mackenzie, principal of the Royal Academy of Music, is president, has been formed as the outcome of a series of private meetings by a few younger teachers, who are anxious to carry out, so far as may be possible, and as opportunity presents itself, the ideas contained in some addresses to teachers given during last summer by Mr. Macpherson.

The second recital by Albert Spalding attracted an equally large audience as his first one. His program was:

Sonata in E flat major (3d) for pianoforte and violin....Beethoven  
Caprice for pianoforte.....Scriabin  
Postale for pianoforte.....Scriabin  
Gigue for pianoforte.....Scriabin  
Chaconne for violin.....Bach  
Impromptu (2d) for pianoforte.....Chopin  
Polonaise in A flat major for pianoforte.....Chopin  
Canzonetta from the Concerto for violin.....Tchaikowsky  
Caprice (1750) for violin.....Benda  
Scherzo Tarantelle for violin.....Wieniawski

Again Mr. Spalding was assisted by Alfredo Oswald, pianist. Now that this young American violinist is to be heard in a series of concerts in his own country, it will be of interest to know that on this side of the Atlantic, both in England and on the Continent, Mr. Spalding has won the favorable opinions of critics and public. His own countrymen are sure to appreciate this young artist and to indorse the opinions of Europeans.

The Oxford Bach Choir, with the Oxford Choral and Philharmonic Society, took part recently in the performance at the University College, Reading, of Bach's mass in B minor. Dr. H. P. Allen directed.

Horatio Connell sang Schubert's "Am Meer" and the "Helden Röslein" at a benefit concert given by Hans Brouil last week.

Karl Junkermann announces that Haydée Voorzanger, the girl violinist, is to give a recital at St. James' Hall on November 18, under the patronage of His Excellency the Dutch Ambassador, when she will be assisted by Florence Holderness, soprano, and Leo J. Pargeter, baritone. November 20, Walton O'Donnell will give a violoncello recital at the same hall, assisted at the piano by York Bowen, and at the organ by B. J. Dale, under the same management.

Three piano and vocal recitals are to be given during the next six weeks by John Powell and Francis Harford. The first occurred on Monday afternoon.

The London Trio opened its eleventh season last evening at Aeolian Hall, assisted by Muriel Little, vocalist.

Others who have appeared during the week are: Marthe Marcelli, Janet Wheeler, Dorothy Humbert, Helen Mar, Rohan Cleusy and Herman Vezin, Madge Murphy, Francis Harford, Wessely String Quartet, Eva Digby O'Neill, Christine d'Almayne, Violet Elliott, Harold Wilde, David Brazell, Madame Verrinder, Madame Monteith, Mavis Clare, H. Lane Wilson, Wolsey Hutt, Lorne Wallat, Nadia Sylvia, Joseph Myer, Ewart Dartrey, German Reed, Ysaye, the Clascal Concert Company, Rudolph Ganz, Hans Brouil, Fanny Davies, Madame Soldat, Frederic Moore, Jessie Peake, Gwendolin Griffiths, Carlton Brough, Kate Griffiths, Evelyn Broughton, Agnes Zimmermann, Sigmund Beel, Henry Bird, Dorothy Moggridge, Germaine Ceresole, Christine Brooks, Ethel Altemus. This list contains many names little known in musical circles. A. T. KING.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,  
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The Morning Etude, of St. Louis, Mo., opened the season October 9, with an attractive program at Becker's Hall. The music for the day follows: Organ solo (selected), Mrs. Howard Watson; concerto (Schumann), Mrs. Louis Mutrux; Miss Mutrux; "Obstination" (Fontainelles), "Summer" (Chaminade), Mrs. E. S. Murdock; piano duet (Mendelssohn), Olive Outten and Pearl Krause; novelette (Schumann), Miss E. Kauffeld; vocal quartet (selected), H. M. Owsley, H. Jennings, M. Morris, C. Ward; sonata (Chopin), Miss C. Robinson; reading, "Going of the White Swan," Mrs. C. D. Moore; "Military March," for two pianos (Tausig-Schubert), Mrs. J. B. Jefferis, Helen Schubert; allegro cantabile from fifth organ symphony (Widor), Carolyn Allen, and "Theme and Variations," for two pianos (Sinding), Jessie Jefferis and Emma Gutmann. Mrs. Gutmann is the president of the club; Mrs. E. S. Murdock is the secretary.

From Mrs. Otto Sand, the enthusiastic and talented secretary of the Eurydice Club, of Toledo, Ohio, comes a most interesting report of the work being done by that club. One of the biggest musical events that little city has ever known will be the first concert of the club on November 10, when the Theodore Thomas Orchestra, with seventy-five players, and Mrs. Albro Blodgett, as soloist, will give a recital. Mrs. F. B. Persons is the president of the club, and is assisted on the official staff by Mrs. Fordyce Belford, treasurer, and Mrs. Sand, secretary.

The MacDowell Club, of Nashville, Tenn., will do some hard work this season. A course of study has been adopted and is being pursued with much interest, under the direction of Mrs. Robert F. Jackson, president; Mrs. M. M. Gardner, vice president; Ada Swan, secretary; Miss Lenehan, treasurer, and musical director, Prof. H. P. Weld. Mrs. A. H. Blount is the honorary president.

The Etude Club, of Iowa Falls, Ia., will study German music this season. As yet, the club has no club rooms, but meets twice each month with the members. It is the only music club in the city, consequently is a very important factor in the educational affairs of Iowa Falls. There are two ladies' Quartets in the club. The officers are Mrs. S. R. Magee, president; Mrs. Charles Turner, vice presi-

dent; Mrs. W. L. Hanna, recording secretary and treasurer; Mrs. E. E. Benedict, corresponding secretary.

One of the important departments of an important club is the study class of the Union Musical Club, of St. Louis, Mo. The object of this department is to assist students of music who have an earnest purpose in view, but have not the means to continue their studies. Applicants who are found sufficiently talented by the examining committee and willing to apply themselves to the work, are eligible to this department, and are placed under the tutorship of the best St. Louis teachers. This seems an excellent work of philanthropy, and many clubs throughout the Federation might well adopt the plan. Edith Lazar has charge of the Union Musical department of philanthropy.

The following invitation has been sent from the office of the corresponding secretary of the National Federation of Musical Clubs:

The president of the National Federation of Musical Clubs has appointed the 12th and 13th of November for a board meeting to be held in Grand Rapids, Mich. You are requested to be present on these days. You are also invited by the St. Cecilia Club, of Grand Rapids, to attend a concert by the Olive Mead Quartet on the evening of November 11.

Sincerely,  
RENA L. BUSH, Corresponding Secy.

The press secretary of the N. F. M. C. earnestly requests every club in the Federation to send at earliest convenience an outline of the work for the season, with list of officers or year book containing these. Each federated club is anxious to know what other clubs are doing, and it shall be the pleasure of the Federation secretary to inform the press. Kindly send all mail to Nola Nance Oliver, press secretary.

## Albert Spalding's Second Debut.

November 15, the Sunday following his debut at Carnegie Hall, with the New York Symphony Orchestra, Mr. Spalding will make his first New York appearance in chamber music at Hermann Klein's Sunday concert. One of the features of this concert will be the Saint-Saëns trio for violin, cello and piano, played by Mr. Spalding, Darbshire Jones, cellist, and Alfredo Oswald, an Italian pianist, who is to appear with Albert Spalding this season. The three artists met recently in London and practiced the trio.

## People's Symphony Concert.

"Educational concerts for students and workers," reads a line on the published program of the first concert by the People's Symphony Society, and that once more explains why these concerts are given. This is the ninth season, and in addition to the concert Friday night of last week, three more are to follow at Carnegie Hall. The program was opened with MacDowell's "Lamia," a work inspired by Keats' poem. It has been mentioned as a post-humous work, but it is hardly that, since it was known to exist, although it was not published until after the death of the American composer. As the same work received a far more impressive and authoritative reading at the Boston Symphony Orchestra matinee concert Saturday afternoon, there is no need here to discuss either the music or its performance.

The feature of the concert last Friday night was the soloist, Master Kotlarsky, a highly gifted pupil of Herwegh von Ende. The boy—he is only that—played the Saint-Saëns violin concerto in B minor with surprising breadth and rare beauty of tone. It was not a flawless performance, but it was remarkable, considering the tender years of the player. The orchestral accompaniment was entirely inadequate and militated against the best efforts of the boy. The concert closed with Tchaikowsky's fifth symphony. The program for the next concert, Friday evening, December 18, will include the overture to "Oberon," Weber; the Schumann piano concerto, Dvorák's "New World" symphony, and a number by Sibelius, to be announced later. Paolo Gallico is to be the soloist.

## Played Severn's "Bacchanal."

Edmund Severn's "Bacchanal" was played at the Sousa concert in the Metropolitan Opera House Sunday night of week before last, by Della Rocca, the young violinist. The same number was performed by Miss Rocca at Sousa concerts in Boston, and both there and in New York the piece was received with marked demonstrations. Severn's compositions are now placed on the best programs, and in all sections of the country young violinists and singers are studying his music.

## Chamber Music Concerts for the Masses.

The People's Symphony Auxiliary Club, now in its sixth season, will give six chamber music concerts at the Cooper Union, Friday evenings, November 13, December 11, January 15, February 5, March 5 and April 9. The Kneisel Quartet will give the first program.

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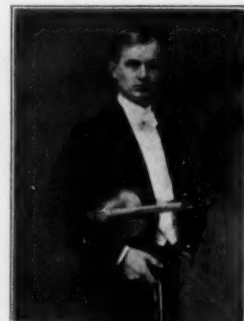
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## SOME FACTS REGARDING FRANZ LISZT.

BY DR. JAMES M. TRACY.

Probably no artist in any department of art, certainly not in music, ever produced so many great pupils and attracted so many disciples in a lifetime as Franz Liszt. He left this world fully believing that the gigantic school of piano playing he had formulated and given to the musical world through his own incomparable playing and that of his talented pupils would survive him through all time to come. His technic extended to the utmost resources and possibilities of the piano, embracing as it did the schools of Clementi, Hummel, Czerny, Herz, Thalberg and Liszt's own, combined into one perfect whole. Whoever succeeds in mastering Liszt's studies, rhapsodies and concertos may be considered as having reached the highest round of the pianistic ladder. When such renowned pianists as Rubinstein, Von Bülow, Bendel, d'Albert, Rosenthal, Scharwenka, Tausig, Stavenhagen, Sauer, and Siloti call Liszt master, it is sufficient to prove that Franz Liszt occupied the supreme chair as the greatest of all piano pedagogues.

A few well known facts about Liszt may profitably be repeated here, for they are forgotten from time to time even by those who have read them before. Liszt was born at Raiding, Hungary, in 1811. He inherited musical talent from his father, who belonged to that restless, excitable, but musical race, the Magyars. His father was a musician, but not a professional one; he was a butler in the employ of a prince, where his salary was so small that he found it almost impossible to support his family. Indeed, he was so poor that he could not afford to procure for his son the advantages of a music teacher, and therefore undertook to perform that duty himself. At the age of eleven the boy had made such wonderful progress that his father could give him no further instruction, and, appealing for assistance, succeeded in raising money enough through interested friends to take his son Franz to Vienna. Here he was placed under the renowned teacher, Carl Czerny. Franz was like many other boys—inclined to have his own way—and, from all accounts, Czerny had much difficulty in keeping his pupil in subjection; in fact, he did not at all times succeed, for the boy refused to practise Clementi's "Gradus" studies, saying they were dry and uninteresting. Czerny was overcrowded with pupils, and, not wishing to have any refractory ones, wrote Liszt's father to take his son Franz away. When the father learned the state of affairs, he went to reason with his little son, and succeeded in persuading him to practise whatever his master desired. Consequently, Franz remained Czerny's most promising pupil. At the end of three years Liszt had made sufficient progress to appear in three public concerts in Vienna, at which he achieved musical and financial success, enabling him to continue his studies with Czerny. At the age of nineteen he launched out on an extended concert tour, embracing all the large cities of Europe, meeting with unprecedented success, musically and financially, creating a fever of enthusiasm wherever he appeared.

For twenty-five years Liszt continued to astonish and delight the people with his marvelous playing. He visited every large city of Europe, and only ceased public playing long enough during this time to practise and improve his technic, which he was always striving to make phenomenally perfect. In this branch of pianism, it may be said, no man has ever surpassed, probably none ever equaled him. Before taking lessons of Czerny, Liszt's father tried very hard to get his son a scholarship in the Paris Conservatory, but in vain, the law at that time being such as to prohibit the entrance of any foreigner as a student there, no matter how talented. That law is now modified, permitting four foreign pupils to be received every year, provided they can pass the rigid examinations required. As the Paris Conservatory is a state institution, no money is required or taken for instruction given there, and the foreigners who are fortunate enough to gain admittance stand on the same footing and have the same advantages as the native Frenchmen.

Liszt continued his concert triumphs till he was forty-six, then withdrew from the virtuoso career, settling at Weimar as director of the Duke's Opera, where he devoted himself assiduously to composition. Here in Weimar he became the good Samaritan to all talented, worthy students who applied for advice. He did this art labor for love, never taking any money from any pupil for lessons or advice he gave while living at Weimar. When Liszt was a young man, living in Paris, he was obliged to give music lessons for several years to support himself and his mother. Strange as it may seem, while he had many pupils there, not one of them ever became well known. His reputation as a teacher was acquired after he located at Weimar and was past fifty years of age.

Liszt was a highly educated man, never neglecting the literary side of his education while pursuing the study

of music. He was a good Latin, Greek and Hebrew scholar, and spoke German, French and Italian like the native born. He also spoke a little English. No musician ever lived who was so well equipped to combat the heresies of the profession or to stand up for the cause of musical art in all its legitimate phases, and nobly did he perform that duty. His broad, liberal education, his wonderful talent, his contact with the most cultured citizens of the world, and his power to attract to himself whoever he wished, made him king and umpire over all the musicians and musical subjects. He was an intellectual giant, the peer of any man in any profession. He studied diligently and intelligently to make himself familiar with all the schools of music from Bach down to himself. His own compositions embody much that is brilliant, interesting, musical and grandiose, while he has also extracted much from the works of the old masters which he has put into more modern, attractive forms. His piano compositions, when properly played, represent full orchestral effects, so far as pianos can be made to represent them. They are immensely difficult, requiring the greatest technical talent and musical ability to play them attractively and successfully. It is a fact, however, that one seldom hears Liszt's music effectively played. Bülow, Rubinstein, d'Albert, Bendel, Rosenthal, and Sauer are about the only pianists who have ever succeeded in gaining a complete mastery over Liszt's rhapsodies, giving to them anything like a truthful or successful representation. His fantasies and song transcriptions are also difficult and seldom well played. The orchestral writings of Liszt are quite numerous; they embrace all the characteristics of his piano compositions, which means that they are difficult and highly elaborated for all the instruments of the orchestra. I remember hearing the first performance of Liszt's "Mazeppa" symphony. It was given in Leipzig under the composer's personal direction, with an orchestra of 350. Some of the violinists told Liszt at the rehearsal they could not play the music because it was so difficult. He thought otherwise, and rehearsed them till they could play it satisfactorily. Considerable controversy and much bitter criticism have arisen over the merits of Liszt's orchestral writings, but they have stood the test of time and continue to find favor with the public, and at present are more popular than at any previous time since they were written.

In 1861 Liszt became so discouraged and disgusted with the critics and with the people generally, because of their savage criticisms of him and his compositions, that he decided never to write any more music. To carry out this threat, he resigned his position at Weimar and went to live at Rome, where he soon was on the most intimate terms with the Pope. While at Rome he wrote two oratorios and several masses for the Roman Catholic Church. He visited Weimar, his old home, every summer, but did not remain there any length of time, for his heart, faith and hope were now centered in Rome. The Pope made him an Abbé, though he never occupied the pulpit. The position was only one of honor, not of responsibility or work. Liszt was a wonderfully attractive, magnetic man in every position he was called to fill, and this, perhaps, is wherein he was most unfortunate. Women of nobility and wealth pursued him. This caused him to be mixed up in numerous scandals, but he outlived all that and died at a ripe old age, respected and revered by the whole musical world.

Liszt revolutionized music and musicians, succeeding in making a name and position, not alone for himself, but also for many other men, like, Wagner, Von Bülow, Tausig, Bendel, Chopin, and others, who might never have been heard of had he not championed their cause and assisted them to gain public attention. Liszt spent his last days in Weimar. His happiest, most successful years were passed within its refined and cultured atmosphere. His most talented pupils and friends sought and received his advice and blessings there; his best compositions were written in the classical old town, and while he lived, it was the dearest spot on earth to him. Now that he is dead, Weimar is a sacred place for his friends to visit.

The following is a translation from an Italian paper: "The evening before Liszt's entrance into the Seminare, and before he was to forswear forever the instrument over which he had acquired such complete mastery, and before undergoing the solemn ceremony of receiving sacred orders, separating him from the pomps and vanities of this world, he attended a party at the Palace Barberini. Those present knew nothing of his intent, and were awaiting his coming with impatience, for he had promised the princess to play that night, previous to setting out 'for a long journey, from which he might never return.' This journey portended his retirement from the society world forever. The consequences of this announcement, made

to the princess, was the assembling of a crowd so vast that the great drawing room of the palace was overcrowded with company. As usual in Italy, the doors of the chambers leading from the stairs to the great reception apartment were left open, and the eye was charmed and astonished at the magnificent view presented by the great staircase, modeled like that of the Vatican, with its magnificent frescoes of antique designs. The moment the well known head, with its abundance of long hair, considerably streaked with silver, became visible above the marble balustrade of the stairs, a general rush took place toward the door through which the great master must pass. He came in, heedless of the flattering homage thus silently expressed. A grand piano stood in the middle of the room. Liszt seated himself immediately before it without bidding, and presently the din and hubbub ceased as if by magic. The instant the master struck the first chord this earth, with all it contained, passed away like a vision, while the enchantment lasted. His head was thrown back and the long hair, once his delight, streamed over his stooping shoulders, while his fingers (still long and thin, as ever) seemed to fly, as if by magic, from one end of the keyboard to the other, producing harmonious but mysterious chords wherever they alighted.

"He began by producing the most tremendous sounds of joy and triumph ever expressed upon the keys of a piano; the drum and trumpet were distinctly recognized; pride and vainglory seemed to float on the air as he played on; all the while his eyes, in fiery frenzy, rolling round and round the ceiling, as if drawing his inspiration from heaven. Suddenly, when in the very midst of all this thundering gladness, a crash was heard, the instrument, left untouched for a moment, vibrated with a mournful sound, and then the master began again, this time in soft, low, wailing notes, expressive of sorrow and disappointment—something like complaining and impatience, producing an effect not easily described.

"Gradually the whole seemed to pass away into nothingness, a measured retreat, as if the shadows flitting into darkness and then nothing more, save now and then a spasmodic sob, as if some invisible Mephistopheles was making sport of all this emotion so admirably expressed that none could help shuddering as the unearthly sound broke from the ivory keys, as though it had in reality been uttered by some human being in a frenzy of madness. The spell remained for some moments over the aristocratic company, even after Liszt had risen from the instrument.

"Dear master, what is the subject of that painfully exciting improvisation?" exclaimed the Prince Barberini, laying his hand upon the master's arm.

"Did you not feel it an illustration of yonder great painting?" said Liszt, pointing to the ceiling, on which he had been gazing all the time he had been playing. "The Triumph of Glory," added he in an undertone, raising his eyes once again to that wondrous work by Pietro Cortone, which adorns that great drawing room of the Barberini Palace. 'Does glory triumph forever? Does it not end in woe and disappointment, in misery and disgust?' And as he said these words he turned sharply around, with a bitter laugh that echoed through the silence of that awe-struck crowd. The company broke up soon afterward, almost in silence, and without seeking to dispel the awe which had been created by Liszt's last wonderful performance. He had vanished from sight, never again to be heard in public."

Mendelssohn once sneered at Liszt's compositions while he was playing at a fashionable party in Paris. It came to the ears of Liszt, and made him feel hurt, with the result that he resolved to pay Mendelssohn back at his earliest opportunity. Not long after this, the two musicians met again at a fashionable musicale, at which Mendelssohn was the first to play. He performed his famous "Rondo Capriccioso," and, immediately after it was finished, Liszt sat down at the piano, and taking the "Capriccioso" for a theme, extemporized variations galore to it of the most difficult, charming character, which so enraptured the musicians present that they cried "Bravo, bravo," for several minutes. The next day Mendelssohn called on Liszt, and apologized very handsomely for his previous insulting remarks. Ever after this affair, the two great musicians lived on intimate terms of friendship. Mendelssohn begged Liszt to play his D minor concerto for its first performance in public, which he did at a Gewandhaus orchestral concert, over which Mendelssohn was director.

After fifteen years' residence at Rome, Liszt returned to Weimar and received what is known as his third group of pupils. He was at that time sixty-seven years old. Belonging to these latter pupils, who have become world famous, are Rosenthal, Siloti, Sauer, Friedheim, Saul Liebling, d'Albert, Reisenauer and Baermann. There are others, but less distinguished as performers. Strange as it may seem, Liszt thought and often said that Sophie Menter was his most talented and favorite pupil, although the musical world generally regards Tausig as the favored one. According to Liszt, Tausig did not possess "the vital spark of soulful playing" owned by Sophie Menter, nor was his technic superior to hers. However this may have been, both suc-

ceeded in fully conquering all technical difficulties, and there was nothing further for them to acquire in that direction. Let me add, Liszt did not teach technic or have anything whatever to do with technical education; he received only those pupils who had acquired their technical education elsewhere.

Franz Liszt was a great admirer of female beauty, and almost any woman possessing this charm, with the additional talent for music, was sure to gain his sympathies and influence in securing for her whatever position she might seek. He was therefore overwhelmed with applications for engagements to sing or play in musical circles and societies by this class of handsome women. On one occasion, I remember that a very fine looking young woman, with a well cultivated soprano voice, came to Weimar to secure Liszt's approbation and influence in obtaining for her a position to sing in a well known opera company. Liszt was pleased to assist her, and immediately set about arranging a concert, in connection with some of the best musical talent in Weimar. Those asked to assist were Singer, the celebrated violinist; Davidson, the violoncellist; Toepfer, the renowned organist (as accompanist), and Pflughaupt, a very bright pupil of Liszt, as pianist. On the day of the concert, Pflughaupt, who was delighted with the favor shown him by the master in asking him to play, became extremely nervous, for it was to be a responsible, exacting position to fill. The poor young man was beside himself with fright. He came to my room early in the afternoon, trembling with agitation, and implored me to say or do something to relieve his nervousness. I knew of no antidote for this disease, having suffered from it many times myself. The only thing I could do was to try to divert his mind from the evening's work. I took him for a long walk in the beautiful park, where we listened to the music of the birds and looked at the many charming things to be seen there. This diversion was good while it lasted, but when evening came, the young man was not himself at all. The concert was patronized by the wealth, beauty and talent of Weimar, for it had been personally arranged by the great master, Liszt.

The program commenced with a trio for violin, cello and piano, then a violin solo, both of which were faultlessly given. The third number was Pflughaupt's piano solo, "Rigoletto." The nervous man began the piece on E instead of B; he made a sorry mess of it for a moment,

but finally got righted, proceeding beautifully till the passage in chromatic thirds was reached, where he went entirely to pieces. Liszt was wild with rage and stalked out of the hall, saying aloud as he passed down the center aisle: "Any man who can't play chromatic thirds so that they won't sound like a feather duster being brushed over the keys isn't fit to be called a pianist of any kind." After Liszt retired, Pflughaupt played two other solos most delightfully, but it was six weeks before the master spoke to his pupil again, and then only through the intercession of friends. The young woman was successful in obtaining her coveted position and no doubt filled it creditably to all concerned, for she was both talented and beautiful.

When Liszt lived at Paris, which was his home from 1830 to 1844, he gave a series of piano recitals every season at the fashionable hall of the Pleyels, the celebrated piano manufacturers of Paris. He numbered among his audience many noted people, including royalty, wealth, statesmen and musicians, as his concerts were considered the ultra-fashion for all cultivated Parisians.

On one occasion the son of the Sultan of Turkey was present. He was at that time a young man, a student at one of the renowned technical schools of the city. After he became Sultan he sent an autograph letter to Liszt, inviting him to play at his palace. Liszt was only too glad to accept, for it meant honor, decoration, money and presents. The time was duly arranged and the great pianist appeared before the Sultan, who was the only audience. Here is the conversation as Liszt recited it for his pupils afterward:

"Mr. Liszt, when I resided in Paris, I attended one of your concerts at Pleyel Hall, and was greatly pleased with your wonderful ability as a performer on the piano, and I have invited you to my palace, to have you play the same program for me personally."

"Your Highness does me great honor, and it will give me much pleasure to repeat that program, if Your Highness remembers the date of the concert."

"Oh, yes, I have preserved the program, and here it is."

After reading over the program, the emperor of the piano commenced playing the numbers given thereon, in their exact order. When the eight numbers had been played, Liszt turned to the Sultan to receive praise or censure, neither of which was awarded. Instead, the Sultan

said: "Mr. Liszt, you have not played the number I liked so well."

"I beg pardon, Your Highness, I have played all the numbers given on the program in their exact order."

"But, pardon me, Mr. Liszt, I think you must have forgotten the one I liked best."

"Thinking the Sultan might have forgotten, the master again played all the numbers as printed on the program. Again the Sultan said: 'I beg your pardon, Mr. Liszt, I am sorry, but it seems strange, yes, remarkably strange, that with your reputed talent and wonderful memory, you should have forgotten this beautiful piece.'"

Liszt, very much disconcerted, ran his long fingers through his grizzled hair, and, after a moment's reflection, bethought himself of something that occurred on the evening of that Paris concert. He asked the Sultan to send for his tuner. When the tuner appeared, Liszt commenced pounding the piano with all his might, finally succeeding in breaking a string. The tuner replaced the wire, after which Liszt ran his fingers up and down the keyboard with all the velocity he was master of, to see if everything was all right.

The Sultan immediately arose and applauded heartily, saying in a loud, gleeful voice: "That is the piece; that is the piece I liked so much." It seems Liszt had broken a string at his Paris concert, and the replacing of it by the tuner, and Liszt's running over the keys with such velocity, was what pleased the Sultan so much.

#### Werrenrath's Engagements.

Reinald Werrenrath, the baritone, is to have a liberal share of the concerts and festival engagements for this season. Some of the bookings for the autumn and winter are: November 12, musicale in Morristown, N. J.; November 28, concert at the Waldorf-Astoria; December 9, performance of "St. Christopher," with the Cecilia Society, of Boston; December 17, concert at Erie, Pa.; December 19, musicale in Brooklyn; January 8, recital in Schenectady, N. Y.; January 16, musicale in Brooklyn; January 20, performance of "Odysseus," with Troy, N. Y., Choral Club; January 27, performance of "Death of Minnehaha," at Nashua, N. H.; February 16, musicale at Westfield, N. J. Mr. Werrenrath will be a soloist at the May festivals in Manchester, N. H., and at Nashua, N. H. He will sing, May 13, in a performance of "Death of Minnehaha," and May 14, in a performance of "The Crusaders," by Gade.

Max Paner, is director of the Stuttgart Conservatory. Last year the institution had 605 pupils.

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SAN FRANCISCO, Cal., October 28, 1908.

The concert season of 1908-09 was opened with a song recital by Anna Miller Wood, of Boston, and Beatrice Fine, of New York, at Christian Science Hall, on Thursday evening, October 22. The fact that the most solid element of our musical public turned out to this event and placed upon it the stamp of equality to the greatest musical events was cause for deep gratification to all of those who seek to give the American artist an equal chance with all others that constitute a season's itinerary. And why should the American artist be regarded with suspicion? Has he or she not the same opportunities to study music that the European artist has? Has he or she not the same perseverance, tenacity, ambition and industry to achieve great artistic results that the European artist has? Has he or she not the same opportunities to hear other great artists or associate with brainy musicians and thus gather valuable information regarding the proper comprehension of vocal or instrumental art? And if the American artist has these opportunities just the same as the European artist, there is absolutely no reason whatever why the American student cannot become a great artist, provided he or she possesses the necessary qualifications. Therefore, I claim San Francisco has once more proven its title to being considered a musical community by turning out to the concert of two American artists.

The readers of THE MUSICAL COURIER are too well acquainted with the abilities of both Miss Wood and Mrs. Fine to require any criticisms regarding their concert. Suffice it to say both artists were in excellent condition, inspired their large audience to such an extent that many encores were demanded, and proved in every way that

they were sufficiently competent to give pleasure to the most exacting. The verdict regarding their refinement of phrasing and gratifying quality of voice was unanimous. The two distinguished vocalists were assisted by Frederick Maurer, an accompanist of superior musicianly skill, and Wallace A. Sabin, an organist of recognized artistic efficiency. The program was as follows:

Duet, Passage Bird's Farewell.....	Hildach
Mrs. Fine and Miss Wood.	
Aria, Pleurez, mes Yeux (Le Cid).....	Massenet
Le Saistu?.....	Massenet
L'Heure d'Azur.....	Augusta Holmes
In Picardie.....	Arthur Foote
Pierre de Provence to Maguelone the Fair (MS), dedicated to Miss Wood.....	Edward Burlingame Hill
Let the Bright Seraphim.....	Handel
Wallace A. Sabin, Organ.	
The Mermaid's Song.....	Haydn
Niemand hat's gesehn.....	Loewe
Wiegenlied.....	Mozart
Mimi Pinson (La Bohème).....	Leoncavallo
Mrs. Fine.	
La Mer est plus belle que les Catedrales.....	Debussy
La Mandoline.....	Debussy
But Lately in Dance I Embraced Her.....	Arensky
Good Night, Good Night.....	Rubinstein
Floods of Spring.....	Rachmaninoff
Miss Wood.	
Like a Rosebud.....	Frank La Forge
Woodland Song.....	Chaminade
Boat Song.....	Harriet Ware
Joy of the Morning.....	Harriet Ware
Sunlight.....	Harriet Ware
Mrs. Fine.	
Duets—	
Morgenroth.....	Tschaikowsky
It Was a Lover and His Lass.....	Mary Carmichael
Mrs. Fine and Miss Wood.	

Last Sunday afternoon the musical public of San Francisco had another opportunity to indulge in its favorite hobby of paying homage to great artists whose fame has not reached this continent. On this occasion it was Blanche Arral, coloratura soprano, and not an unknown quantity in Europe. She is known in Paris, Brussels and St. Petersburg, and came to the Pacific Coast on her way to London, giving concerts in Australia, New Zealand and Hawaii, with astonishing success. Her concert in San Francisco had to be postponed on account of severe illness, and nevertheless a large audience attended her initial appearance. The result was one of those sensational successes for which San Francisco is gradually becoming famous—or shall I say notorious? Anyway, there was every cause for the immense enthusiasm that greeted the diva's splendid display of vocal powers.

She is somewhat on the style of Sembrich. Her voice possesses a wonderful range. Her high notes are bell like, while her middle and lower notes are of remarkable reson-

ance and vibrancy. Indeed, it might be stated that she possesses a coloratura and mezzo soprano all in one. Technically, she is an artist par excellence. Her phrasing is characterized by peculiar finesse, and, unlike most French singers, her enunciation is not nasal at all. She possesses remarkable dramatic temperament, possesses a very pleasing personality and magnetism, and has that rare gift of enthusing an audience to the highest pitch of emotion.

She was assisted by a small orchestra led very efficiently by Paul Steindorff, and Louis Newbauer, our reliable flutist, played the necessary obligatos with his well known trustworthiness. The program was as follows: Overture, "Martha" (Flotow); aria from "Si J'étais Roi" (Adam); "Voi che Sapete" ("Marriage of Figaro") (Mozart); Ophelia's aria, Mad Scene, "Hamlet" (Thomas); orchestra: (a) nocturne, "Midsummer Night's Dream" (Mendelssohn); (b) "Grannhama's Spinning Wheel" (Gillet); songs: (a) "Lo! Hear the Gentle Lark" (Bishop), flute obligato, Louis Newbauer; (b) "Malaguena" (Offenbach); (c) "Pitichka" (Evanoff); "Chanson Neapolitaine" ("La Timbre d'Argent") (Saint-Saëns); "Polacca" ("Mignon"), (Thomas).

The Zech Orchestra, an organization of fifty amateur musicians (Frederic Zech, director) and the Calvary Choral Society of 150 voices (Marshall W. Giselman, director) gave a joint concert at Calvary Church on Thursday evening, October 22. Both organizations acquitted themselves with honor, and Messrs. Zech and Giselman are entitled to congratulations on the excellent showing made. There was a very large audience that crowded the auditorium, and several numbers were rewarded with the utmost enthusiasm. The program was as follows:

Choral, Awake (from the Meistersinger).....	Wagner
Chorus, Orchestra and Organ.	
Symphony in B minor, first movement.....	Schubert
Orchestra.	
The Night.....	Rheinberger
Chorus and Organ.	
Overture, William Tell.....	Rossini
Orchestra.	
A Legend, When Christ Was But a Child.....	Tschaikowsky
Chorus (à capella).	
March and Chorus from Tannhäuser.....	Wagner
Orchestra and Chorus.	

Maude Wellendorff has arranged a program for the Town and Gown Club of Berkeley, which was given last Monday afternoon. The executants were Hermione Ray

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Sproule, contralto; Grace Freeman, violinist, and J. H. Allen, baritone.

The choir of St. Andrew's, Oakland, has prepared a concert to occur this week. The participants will be: Gladys Webster, reader; Alice Guthrie, violinist; Mrs. Westdale, soprano; Miss Bierce, pianist; Grace Kidwell, soprano, and A. D. McMillan, tenor.

At a recital by Esther Macomber at the Plymouth M. E. Church, in Oakland, Marion Coyle and Horatio Cogswell sang several pleasing solos.

Emilio de Gogorza will appear here under the management of Will L. Greenbaum on Sunday afternoon, November 8. Inasmuch as the great baritone is a favorite here, his financial success is likely to be satisfactory.

The Beringer Musical Club gave its ninth piano and vocal recital at Lyric Hall yesterday evening. A very pleasing program was rendered by Sadie Bultman, Anna Fritz, Frances Westington, Agnes Burrell, Anita Morse, Prof. Joseph Beringer and Harry Samuels.

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Cello—Charles Naylor.

Bass—Frank Summers, Charles Dodson.

Organ—M. B. Wunder.

Flutes—W. T. Thomas, A. Fiddler.

Clarinets—Homer Clark, W. L. Peck.

Cornets—G. D. Webber, Doss Evans.

Trombones—Charles Hutchison, V. Jay.

Drums—Harry Archer, Coe Rhea.

Piano—Alma Putman.

That Joplin, Mo., has reached that stage of artistic development where appreciation of music consists of more than a mere desire for swing and rhythm, where the classic harmonies of masters in the art can be taken at their full value, was conclusively demonstrated at the free concert given at the Schubert Theater by the Joplin Symphony Orchestra last week.

The training displayed by the members of the orchestra, which enabled them to play in perfect unison, reflects great credit both on them and on Director S. C. Kachelski, because of the fact that the concert was given after but three rehearsals since the reorganization a month ago.

The rendition by the orchestra of the various composi-

tions presented showed a thorough knowledge of them, undoubtedly due to careful training. There was a slight imperfection in the balance, due to the absence of several instruments, such as the oboe, the bassoon, kettledrums, etc. The management hopes to add these and other instruments in the near future.

The brass and reeds were well represented, although the strings showed a little weakness owing to a lack of first violins. These are matters which can be remedied by time, however. The opening number, from "Scenes Picturesque," by Massenet, was well shaded, and the short strain, *dolce sostenuto*, was a surprisingly beautiful one. The other number, "Angelus," a short composition, by the same author, was a tone picture, the call to prayer, and brought the mental suggestion of a quiet Sabbath eve to the hearer.

"The Pilgrims' Chorus," from "Tannhäuser," one of the most difficult pieces for orchestra, was well played, but in reality the composition demands a large number of musicians, especially strings.

The "Zampa" overture was very popular and one that is often played. It is noted for its fast tempos.

In the two sketches by Grieg, the first, "Hymn of the Nuns," with flute variations, and the second, "Asa's Death," for string orchestra, the tonal quality was rich and the rendition evinced feeling.

"Kammenoi Ostrow," by Rubinstein, a selection of great beauty of expression, showed careful and consistent training, and its beautiful melody was a delight to the ear.

The Beethoven second symphony was the leading number of the program. This was a composition of exceeding difficulty, and the orchestra was heartily commended for the excellence of its rendition. The tempos are exceptionally fast, making it hard of execution. The violins and other strings had fast and furious work after the first strain. The third movement is even faster, and has some interesting staccato passages. The fourth movement is a brilliant "finale," and ends the symphony in masterful style. The concert was a complete success.

[The above appeared in The American Musician of October 21, 1908, and it shows how musical criticism has improved in the smaller cities of our country.—Editor.]

#### Nordica Triumph in Memphis.

MEMPHIS, Tenn., November 3, 1908.

The Bethoven Club opened its series of concerts on Monday evening at the Lyceum Theater, with Lillian Nordica, assisted by Emma Showers, pianist; Frederick Hastings, baritone, and André Benoist, accompanist. The audience was one of the largest and most fashionable of the season, the entire house having been sold out on the morning of the concert. Madame Nordica was in excellent voice, and her personality is as charming as ever. Her appreciation of the enthusiasm of the audience was evidenced by her graciousness and generosity in responding to encores. The program was varied, ranging from Wagnerian arias through English, French, Italian and German songs. The

"Waldesgespräch" of Schumann was particularly enjoyed by the audience, being sung with dramatic fire and intensity. Mr. Hastings' singing of the "Prologue" from "Pagliacci" was excellent. In response to insistent demands of the audience, he sang the "Two Grenadiers" with telling effect. He was equally satisfactory in his other selections. Miss Showers, a Memphis girl, contributed much to the enjoyment of the program. She plays with taste and technical finish. Her numbers were much applauded, the audience insisting upon encores, which she graciously gave. André Benoist was eminently satisfactory. He played the accompaniments with technical clearness and excellent tone effects, and, above all, followed the soloists with great fidelity.

Among the coming events is the recital to be given by Aileen Shea, a promising young contralto. A pupil of Marie Greenwood-Norden, she is doing splendid work. Miss Shea spent the past summer at Point Chautauqua under the able guidance of Madame Von Klenner, who predicted a brilliant future. Miss Shea will be assisted in her recital by Nelle Thomas, an artist pupil of Martha Trudeau.

A song recital by Edmund Wiley, baritone, was one of the recent enjoyable musical events. Mr. Wiley was assisted by Mrs. Arthur Falls, violinist.

MARTHA TRUDEAU.

#### BUFFALO NEWS.

BUFFALO, N. Y., November 4, 1908.

A complimentary musicale, under the direction of Joseph Mischka, was given to Madame Ceresoto, violinist, at the Delaware Avenue M. E. Church last week. Mr. Mischka had arranged an interesting program, the chief interest centering, however, in the young violinist, "a stranger in a strange land," using the accomplishment of girlhood days as a means of support for her young children. Madame Ceresoto was formerly a pupil of Joachim, and Sarasate warmly commended her work. She plays with real musical feeling, being at her best in works requiring fire, dash, abandon. An enumeration of her numbers will give some idea of her versatility: "Romance," Svendsen; "Mazourka," Zarzycki; "Fantasia Appassionata," Vieuxtemps; "Elegie," Ernst; "Le Cygne," Saint-Saëns; "Kuyawiak," Wieniawski. The appearance of a new organization aroused interest and applause. The Aeolian Quartet is composed of the following women: Marie Tolsma, first soprano; Rowena Dela Barre, second soprano; Mrs. Frank, mezzo contralto; Marie Vandewater, contralto; Gilbert Penn, director. The music sung had been memorized; the voices blend admirably. There is an excellent balance and fine enunciation due to the enthusiasm and diligent practice of the young women, under the direction of Gilbert Penn, who possesses a fine bass voice, and whose solo work in the second half of

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**NOTE:** Mme. NORDICA, Mme. JOMELLI, Mme. LANGENDORF, Mme. MACONDA, Mme. BOUTON, GERMAINE SCHNITZER, DALMORES, SPALDING, PETSCHNIKOFF, will appear as Soloists with Orchestra.



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the program of miscellaneous compositions was warmly applauded. Mr. Penn is a member of the church quartet, which includes also Mrs. Wilfred Davison, Mrs. Frank and Mr. Bollinger, all of whom sang solos. Mr. Mischka acted as accompanist. Mrs. George S. Searle acted as manager of the musicale, which was greatly enjoyed by a large audience.

Julius Singer, violinist, recently married, has removed to the Avalon, 25 Livingston street, where he has beautiful apartments. He is justly proud of his pictures, which include those of Joachim and Hollander, with whom he studied in Europe. One curious picture which he secured from Leipzig represents a tree (drawn like the genealogical tree), but which represents the development of the violin from its earliest inception, with the names of the various important makers. Surrounding it are the pictures of the famous players of this noble instrument. Mr. Singer is himself an artist of merit, and a composer as well. His latest composition, "Weigenlied" ("Cradle Song"), for violin and piano, is much admired and selling well. The Rochester Conservatory of Music sent for sixty copies. Mr. Singer is at present a member of the orchestra of the Aborn Opera Company, which is playing a ten weeks' engagement at the Teck Theater.

Mrs. Henry Weld Newton has been engaged as the new soprano at the Delaware Avenue Baptist Church, succeeding Mrs. Harry Hay (née McClelland), now of Baltimore.

The various church directors are vying with each other in the production of specially attractive Sunday evening programs. The sermon is usually omitted at this service.

The free organ recitals began October 25. William J. Gomph playing, as usual, a scholarly program. Mrs. Harry H. Griffin, contralto, sang several numbers. This last Sunday, Harry Vincent, organist, from Erie, Pa., assisted by Dr. Alfred Wooler, tenor, of this city, also attracted a large enthusiastic audience.

The sale of seats for the Sheffield Choir concert, November 9, has been phenomenal. The following music critics of Buffalo have been invited to be the guests of Dr. Harris at the Sheffield Choir concert in Toronto, November 5: Mary M. Howard, of the Buffalo Express; Belle Swan, Courier; Amy Graham, Evening News, and the writer, Western New York correspondent of THE MUSICAL COURIER. A banquet is to follow the

concert. It may not be generally known that Dr. Charles Harris is a composer of merit. One of his masses was presented here at the Church of the Holy Angels, and it is a beautifully written composition, so the writer has been informed by H. Colter Grounds, organist of the church mentioned.

Louis W. Gay, touring manager of the Pittsburgh Orchestra, Emil Paur director, announces three concerts by that organization for the winter season in Buffalo. The first will be with Madame Sembrich, soloist, December 8; the second, with Nordica; the third, with the Clef Club (Alfred Jury, director), of this city. Dates of the last two will be mentioned in another issue of THE MUSICAL COURIER.

#### Personnel of the Hahn Quartet.

The personnel of the Hahn Quartet, of Philadelphia, is made up of thoroughly trained musicians. Frederick Hahn, the leader and first violinist, received his early musical education from his father, Henry Hahn, and at the age of seventeen went abroad to continue his studies in Leipzig, with Hans Sitt and Adolph Brodsky. Later he studied under Franz Kneisel. The young Philadelphian won the Holbig prize for solo playing at the Royal Conservatory of Music in the Saxon city.

Lucius Cole, the second violinist of the Hahn Quartet, is a pupil of César Thomson, and his ability as a player



THE HAHN QUARTET.

may be judged since he was admitted to membership in the Philadelphia Orchestra. Harry Meyer, the viola player, was formerly a member of the Pittsburgh Orchestra, and he now belongs to the Philadelphia Orchestra. Meyer is a pupil of Henry Schradieck.

William Schmidt, the cellist of the Quartet, is a well schooled artist. He was compelled to resign his position in the Philadelphia Orchestra on account of the numerous demands upon his time as teacher and concert artist.

The circular of the Quartet issued this season includes favorable press criticisms of the members of the Quartet from the papers in Leipzig, Brussels, Philadelphia, Rich-

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Mr. Krüger has been a pupil of both Prof. Heinrich Barth and Prof. Theodore Leschetizky.

The address of the studio of Mr. Krüger will be announced later. Letters can temporarily be addressed to

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mond, Va., Boston, and New York. The Hahns are booked for a number of important concerts and are looking forward to their best season.

#### Wullner's Recital Program.

Dr. Ludwig Wullner, the German lieder singer, accompanied at the piano by Conrad V. Bos, will sing the following program at his first New York recital, in Mendelssohn Hall, Saturday afternoon, November 14:

Der Wanderer	Schubert
Du liebst mich nicht	Schubert
Der Doppelgänger	Schubert
Erk König	Schubert
Die Taubenpost	Schubert
Die Forelle	Schubert
Alme	Schubert
Eifersucht und Stolz	Schubert
Das Lied im Grünen	Schubert
Der Musensohn	Schubert
Auf dem Kirchhof	Brahms
Verrat	Brahms
Verschwiegene Liebe	Wolf
Der Gärtner	Wolf
Das Lied des Steinklopfers	Richard Strauss
Caecilie	Schumann
Mit Myrthen und Rosen	Schumann
Der Soldat	Schumann
Waldeggespräch	Schumann
Die Beiden Grenadiere	Schumann

#### The Perennial Piano Joke.

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Pa—Yes, my dear.  
Daughter—And when I marry I can take it with me, can I?  
Pa—Certainly, my child. But don't tell any one; it might spoil your chances.—London Penny Pictorial.

"Pelléas and Mélisande" was a big success recently in Munich, under the direction of Rohrs.

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## MUSIC IN THE MIDDLE WEST.

St. Louis, Mo., November 5, 1908.

Clemens Strassberger is immensely pleased over the success of the latest feature added to his conservatory attractions, its first faculty concert. All the members were not this time engaged, this serving chiefly to introduce to the public two distinguished members recently added—Madame Whitehead-Lemaire, vocal; Felix Heink, piano. With these appeared Guido Parisi, head of the violin department, who, in true Italian fashion, stirred the audience to a heat of applause, rarely heard, even in the concert hall. The "Mignon" paraphrase, and "Scena Drammatica," "Slave Song," and "Burlasco," by Tirindelli (the first dedicated to Signor Parisi) were each received by salvos of spontaneous applause and calls for added numbers. Madame Parisi, a young Calvé-like beauty, and an American, was a witness of her husband's triumph. It is a pity that this virtuoso is not more frequently heard in solo work. Felix Heink won instant favor and established himself as a deep and thorough musician, free from pretension or affectation. Slightly nervous at first, before the large throng that filled the auditorium, foyers and green room, he quickly got control of his trained powers, and won his public for good, while drawing great added prestige to the schools. The sixth Liszt rhapsody, a Ravina etude, the Chopin "Funeral March," in memory of the late Robert Goldbeck; Schubert "Romance" in F sharp minor, Schubert "Impromptu," op. 90, No. 4, and a "Menuet" and "Marche Militaire" of his own, indicated a wide range of capability. Madame Lemaire made a most attractive and magnetic personality, her fair English type well set off in black spangled gowning and pink flowers. Her manner, at once gracious and certain, authoritative and appealing, made for her friends in the big concourse of strangers. Her charming and artistic singing of Chaminade's "L'Ete," and three ballads by Del Riego, Lohr, and "A. L.," indicated unusual powers of ballad presentation. Evidently accustomed to a "dark voice" in English women, the audience commented upon the clear high quality of the upper register, the width of range, and the welcome ease of production. She was congratulated by many musicians, and an artists' concert at the Odéon has been suggested. She received flowers, applause and encores. Not only are these musicians capable performers, but are trained authorized instructors from the musical centers of Italy, Germany and England, and have already proved their teaching ability in these schools. A pupil concert, soon to follow, will be interesting, and later on there will

be a second faculty concert, including the work of Samuel Bollinger, composer-pianist; P. G. Anton, cellist, and Grace Sheets, dramatic reader.

"Theme and Variations," from Tschaiowsky's second suite, the Siegfried "Waldweben," Goldmark's "Sakuntala" overture, and Charpentier's "Impressions of Italy," will be on the program of the first concert of the twenty-ninth season of the St. Louis Symphony Society. Added to this will be the interesting appearance of the dramatic soprano, Madame Jomelli, who will sing the "Louise" aria, and prayer and scene from "Der Freischütz."

Much interest attaches to the coming of Chaminade and of Calvé to St. Louis this season.

Organ recitals have been begun at St. Peter's by Charles Galloway, who also played half hour postludes in connection with afternoon services there. All his material is of the classics. The organist already has given organ recitals in Warrenton, Mo., and Mount Vernon, Ia., and is to give the dedicatory recital on a new organ of the First Baptist Church, in Tulsa, Okla., the last of November. He is busy upon programs of the Apollo and Morning Choral societies, his personal organ classes are large, and a fourth has been added to his engagements for teaching theory and composition in conservatories.

Ludwig Carl, of Dresden, a new pianist in St. Louis, has been heard at the Wednesday Club, George Sheffield, tenor, assisting. Anne Ewing Hobbs gave a vocal program at the Missouri School for the Blind, and Elizabeth McCrea, pupil of Stepanoff, instructor in the McCreary School of Music, gave the first of a series of piano recitals at Bishop Robertson Hall.

The Hugo Olk Trio, heard with much pleasure last season, will give a series of six chamber music concerts in St. Louis. The Olympia Male Quartet announces a concert.

Three interesting students have been pleasing audiences also: Edith Lazaar, returned after four years' study in

Vienna; Ella W. Taylor, a gifted pupil of Stella Kellogg-Haines, with an unusually high range of soprano voice, and Walter Greene, baritone, pupil of Clinton Elder, and who is fitting himself for opera.

Kansas City has a valuable addition to musical ranks in the person of Mildred Langworthy, who has been soprano soloist of Second Church of Christ, Scientist, and at a synagogue in New York City. This artist opens her season in Kansas City in October, by a song recital, with Rudolph King at the piano. She will do concert and oratorio work through the Middle West, and has classes in studios, 3048 Walnut street, Kansas City.

Belleville, Ill., is a musical city in many directions. It has a Philharmonic Society, directed by G. A. Neubert, which opens with works by Verdi, Weber (Peter Schmoll overture), Eilenberg, Scharwenka, and with songs by a St. Louis singer, Miss Hanick.

Lindenwood College, St. Charles, Mo., has given its first recital, instrumental and vocal, under the direction of J. T. Quarles, of St. Louis. Columbia College, South Carolina, has also had its first faculty concert, in which Adah Merkle played "Allegro Agitato," by Schloff. The director and many pupils took part. The music department is very large. Twenty-three pupils of Mrs. Merkle participated in her last informal recital.

Georgia Lee Cunningham, voice teacher, in the Musical Art Building, St. Louis, is a Marchesi pupil, and a serious student, literary and musical. Organist and great lover of that instrument, she passed many happy hours when in Paris, in the organ loft of La Trinité, where Alexandre Guilmant was organist. She also sang to that artist's accompaniment, when he was in St. Louis, and received many compliments, which she values. She does much with German classic songs, and is considered one of the most cultured vocal artists in the West.

Irene Pettit, teacher of music in Mary's Institute, St. Louis, has associated herself with Edith Martin, in piano work, in the Musical Art Building. The Carruthers system for beginners is being made a strong feature of work for beginners. Alice Martin, of the Sargeant School of Expression, in New York, is engaged in much beautiful work in that line here. Edith is a pupil of the New England Conservatory of Music.

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A widely known Italian well acquainted with Bonci's career has said that Bonci's industry is one of the things that inspire all who know him. Early in life he adopted Carlyle's method of "taking infinite pains." That, indeed, was the Scottish author's idea of genius. This same Italian admirer of the great tenor insists that he (Bonci) is today the best example of lyric art. This enthusiast thinks no one is quite so finished a singer.

It is a fact that Bonci, after singing a few bars, at once conquers the most critical public. This will be recalled by many when Bonci made his first appearance in New York, at the Manhattan Opera House, in 1906, in the opera, "I Puritani." The game was not an easy one to win. A new theater, a new company, and an opera new to the public, for it had not been sung in New York in twenty-one years, and last, but not least, was the public attitude toward other tenors who had been established as favorites. Well, Bonci won the day so completely that the morning after his debut the metropolitan press was unanimous in declaring him a marvelous singer.

The same discriminating confrère of the tenor has said that the sublime art of Bonci was the fortune, the foundation of the success of the Manhattan Opera House in the first season. The American public was not backward in showing to Oscar Hammerstein that it was most grateful to him for having engaged a singer of Bonci's greatness for the initial season. Gratitude is also due in great measure to Signor Carbone, the distinguished vocal teacher established at Carnegie Hall. Signor Carbone worked for a period of four years to bring Bonci to America, so, after all, he is the man entitled to the greatest credit. Managers are hard men to convince or even interest. Signor Carbone had several interviews with impresarios before he succeeded in assuring Mr. Hammerstein that Bonci was the artist to make a success of the opening season at the Manhattan Opera House.

Another great victory for Bonci was his debut last year at the Metropolitan Opera House, where he has again and again revealed the perfection of his art. Some believed when it was published that Bonci was to sing at the huge Metropolitan that his voice would not fill the auditorium, but, contrary to the opinion of some false prophets, his voice completely filled the larger opera house. Now, all know that his voice can fill any auditorium as his singing moves all hearts.

Bonci's triumphs in New York were followed by

triumphs in other principal cities. Witness the ovations in Philadelphia, Boston, Pittsburgh and Chicago. The leading critics in these cities one and all declared that Bonci was the finest example of pure, classic, bel canto singing. To hear him is educational. Not only does he sing exquisitely, but Bonci is more than a great singer. He is a fine actor, and an artist with a poetical nature. He is a scholar, a man of dignity and culture, a gentleman.

In view of Bonci's immense popularity, it is not surprising to hear that he has been overwhelmed with offers. Before leaving Milan for America, Bonci signed a contract to sing fifty performances at the new Colon Opera House, in Buenos Ayres, at \$2,000 a performance. With this contract, together with the one existing between the tenor and the Metropolitan Opera House, he is practically

both have become popular. Bonci and his wife were in excellent health and in high spirits.

Signor Bonci left New York the end of the week to sing at an important concert in Denver, Col. He will be back in time for the opening of the Metropolitan Opera House, November 16.

The return of Bonci to the Metropolitan Opera House will again mean much to vocal students who learn much by hearing his perfect bel canto. Bonci has been engaged for ten extra performances; thus, instead of forty, he will sing fifty times. During the season, Bonci will be heard in Puccini's opera, "Le Villi," one of the novelties announced for the winter. It is expected that the tenor will sing in such operas as "Faust," "Lucia," "Don Pasquale," "La Bohème," "Sonnambula," "I Puritani," "Manon," "Don Giovanni," "The Barber," and others in the standard repertory.

Bonci, then, the virtuoso singer, will again show music lovers, more particularly opera lovers, what it means to be a perfect vocal artist. To hear him gives as much delight as to listen to a symphony of Beethoven played by the Boston Symphony Orchestra, or to hear the greatest violinist or the greatest pianist performing a masterpiece.

The fact that Bonci will not sing in his native country for some years to come is regarded as a misfortune, especially in Milan, where his greatness is valued as highly as it is here. During Bonci's brief sojourn in Milan this time, negotiations were in progress between the managements of the Metropolitan and La Scala, with the object of securing him for a few performances. But it seems the thing could not be done, and thus the directors of La Scala were compelled to withdraw the great tenor's name from the announcements. They had hoped he could remain to sing in two of Bellini's operas, "I Puritani" and "La Sonnambula," but without avail. These two operas contain tenor parts which Bonci alone can sing to the satisfaction of the critical Milanese. The roles of Arturo in "I Puritani" and Elvino in "La Sonnambula" require a voice of the greatest range, and the

music requires perfect phrasing and legato and flexibility. It was in the role of Arturo that Bonci won his first honors in America. No one who heard him that first week of his engagement will forget his marvelous execution and polish.

The first performance of "La Sonnambula" took place in Milan, March 6, 1831, with Rubini singing the part of Elvino. The same tenor was chosen to create the part of Arturo at the premiere of "I Puritani" at the Italian Theater in Paris, January 25, 1835, but, since the day of Rubini, there have been very few tenors able to undertake the roles. To hear Bonci sing the sublime "Prendi l'Quel ti dono" is to awaken thoughts that lead heavenward.

New York opera goers will want to hear Bonci in this music. However, he is by no means a specialist, but is equally convincing in modern operatic parts. Greatly gifted as he is with voice, intelligence and histrionic ability, he also has the most extended repertory of any living tenor.

Hail, then, Alessandro Bonci, virtuoso singer!

DIESIS.



ALESSANDRO BONCI.

engaged to sing the entire year in North and South America. His season in South America begins in May and continues to September. At the Metropolitan he is engaged from November until April.

At last the western world has beaten Europe in securing a great singer for the entire year, for, with his two contracts, no opera houses in Europe will have Bonci for many years to come.

Bonci will not be a newcomer in Buenos Ayres, for he sang there a few seasons with tremendous success. Indeed, his success quickly brought him re-engagements at double salary. It is reported that Angelo Masini, who had been the favorite of that public, was almost forgotten when Bonci made his appearance on the stage of the Colon Grand Opera House.

Signor Bonci and Signora Bonci, accompanied by a maid and valet, arrived in New York Tuesday of last week on the steamer Kaiser Wilhelm der Zweite. The singer and his party were met by a delegation of friends and newspaper men, and warmly welcomed back to the metropolis, where

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MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

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Published Every Saturday During the Year

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IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.  
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

ARE we on the eve of a working arrangement  
between the Metropolitan and the Manhattan on the  
basis of a French tenor needed at the former?

MANY of our modern playwrights write problem  
plays and many of our modern composers write  
problem music. In the case of most of the latter,  
the problem is how to get the stuff produced.

AMONG the 6,430 American music students who  
went abroad this fall for study there were 1,286  
"second Melbas," 1,286 "second Paganinis," 1,286  
"second Rubinstains," 1,286 "second Beethovens,"  
and 1,286 "second Davidoffs." Most of them trav-  
eled second class, and will be second class also when  
they return.

WITH the first performance of opera at the  
Metropolitan Opera House, the admirers of Andreas  
Dippel will see at once how his influence and his  
personal energy permeate the work behind the  
scenes. Mr. Dippel will demonstrate that his ex-  
perience in opera has not been in vain, and that the  
benefit of it will come to the people of New York.

HERE are these American fiddlers—Spalding,  
Klein, Macmillen and Arthur Hartmann—making  
successes on their merits, going before audiences,  
playing the greatest works written for the instru-  
ment, and succeeding, getting recalls upon recalls.  
If they were American pianists they would have no  
chance; they could not get any pianos to play upon.  
These pianos that are made in America are all sold  
in America and none in foreign lands.

SCHUMANN-HEINK, on invitation, is to create  
the part of Clytemnestra in Richard Strauss' new  
opera, "Electra," at its first performance in Dres-  
den. Under these conditions the soprano must look  
to her laurels. Apropos of Schumann-Heink, the  
share of the receipts of her first recital at Ham-  
burg, October 23, was 8,000 marks. Her yearly  
salary at Hamburg before she came to America was  
7,500 marks, which again proves our contention that  
the foreign artist can make money (horrible word)  
in Europe only after a success in this country.  
There is no chance of a career in Europe if this  
rule is disregarded.

WHILE no doubt it is a credit to any one to be a  
daughter of the distinguished Mathilde Marchesi, it  
is a greater credit to be her artistic child, and that  
distinction belongs to Blanche Marchesi, the re-  
nowned song interpreter, who is to sing in America  
this season. Madame Marchesi will arrive here  
December 21 and on December 27 she opens her  
season at St. Paul with the Symphony Society of  
that city. December 29 she sings at Minneapolis,  
and thereafter in Chicago under F. Wight Neu-  
mann. The concerts following are in Omaha, Lin-  
coln, St. Joseph, Kansas City and St. Louis. The  
Eastern trip begins after that. By this time the  
readers of THE MUSICAL COURIER know the Mar-  
chesi repertory and the elevated aims of that artist,  
whose tour is looked forward to with pleasure by  
the whole community interested in the fine art of  
song.

## MACDOWELL'S "LAMIA."

The Boston Symphony Orchestra, in its perform-  
ance on Saturday afternoon, introduced MacDow-  
ell's tone poem "Lamia," which had been treated  
to the usual scrap orchestra performance in New  
York City the night before, when neither head nor  
tail could be made out of it, something which is  
very necessary with "Lamia," especially. We do  
not believe it possible for anyone to say exactly  
what MacDowell intended or purported in his  
adaptation of music to Keats' poem. Keats' poem  
is there for anyone to read. Those who did not go

to the concert cannot say anything about it, and  
those who were there can take their choice as to  
what the work meant, but purely as music, it  
showed once more, in the handling of the orches-  
tra, based upon the development of original the-  
matic material, that MacDowell was a man of re-  
sources and a technician of a high order. But he  
had no chance in this country and in the City of  
New York everything was against him, as will be  
seen from the following remarks published in the  
Sun of last Sunday in reference to "Lamia":

It is a delicate matter to approach any composition of  
Mr. MacDowell with critical intent. He has long been an  
object of adoration among a certain set of music lovers,  
and his music is by them held sacred. Persons who ven-  
ture to apply to it the calm consideration bestowed on the  
productions of other recent writers and to measure its  
worth by the common standards of criticism are fortunate  
if they escape bitter words sent "by express in a letter."  
This attitude of Mr. MacDowell's admirers has been for  
years a great obstacle to his success. It has followed him  
into the grave and bids fair to work him posthumous in-  
jury. He has an honorable place in music, but it is not  
just the one his adorers would award him.

This is really a confession that we cannot expect  
anything in the way of justice from that source.  
How does the writer of the Sun know that the ad-  
mirers of MacDowell have been an obstacle to his  
success? Simply because he feels that way and he  
expresses his feeling honestly in this paragraph just  
quoted. A statement that MacDowell has not been  
successful is defeated by the facts. The "Lamia"  
performance on Saturday afternoon by the Boston  
Symphony here in New York is one of the best evi-  
dences of success and we really cannot conjure up  
anything better.

The trouble with our friends the critics is that  
they have a natural antagonism to the American  
composer because he interferes with their own field.  
The American composer is an authority. The critic  
wants to be the authority. The American com-  
poser is appealed to as to his opinion of the critic's  
worth or value. The critic resents this and, there-  
fore, the critics of the New York papers, nearly all  
of them, look upon composers as natural inter-  
rupters of their own schemes, and that is the end,  
so far as those papers are concerned, of the Ameri-  
can musician in this country.

But a curious paradox appears here. The man  
who wrote the notice in the Sun is giving singing  
lessons in this city. Does he want his pupils to suc-  
ceed on the basis of having been taught in this  
country by an American? It would seem to us bet-  
ter judgment for him to advocate the American  
composer and musician for his own sake. He is  
willing to succeed if he can as an American singing  
teacher, but he is unwilling to see an American  
composer succeed. There is only one possible end  
to this—the success of the American musician de-  
spite all that kind of antagonism; in fact, that very  
antagonism will make him successful.

"Lamia" does not represent MacDowell in the  
full maturity of his work. There is still to be found  
the effort and the anxiety to express something  
which the workmanship and technic of the com-  
poser was unable to offer. He had not, as we say,  
reached maturity, but the scope was evident. The  
poetry of the music was apparent, the control of the  
orchestral material was self evident and the genius  
of the man cropped out periodically at moments.  
There was no reason whatever to attach to any  
criticism such assumptions as the Sun found itself  
constrained to publish apologetically. MacDowell's  
admirers have not been an obstacle to his success.  
That in itself is a solecism, for he is a success, a  
kind of immortal success as it were. The Sun must  
do better the next time it refers to MacDowell's  
success if it wishes to impress anyone. But we ad-  
vise an end to it. MacDowell will go forward ir-  
respective of all these small local bickerings—dis-  
graceful exhibitions of a narrow minded provin-  
cialism for which New York is noted, and un-Ameri-  
can in its attitude besides.



# REFLECTIONS

## BY THE EDITOR.

**A**S a result of the agitation of this paper on the subject of music rolls in mechanical Player Pianos used for the purpose of performing compositions of the masters or the classics or any other kind of music, an industrial institution in the music trade whose name I shall suppress for the obvious reason of avoiding the least suspicion that this is a question of advertising, recently issued some examples giving visual evidence of the defects of the 65 note music rolls. Last spring THE MUSICAL COURIER gave examples of compositions of Beethoven, Liszt, Chopin, etc., showing through the musical example where the composition could not have been properly played by any mechanical device with the limitation of 65 notes; not only that these compositions could not be played properly, but they were played improperly, which makes the condition still more regrettable. The present examples published by us illustrate the actual lacuna of the 65 note rolls in these particular cases. They are a few only of a large mass.

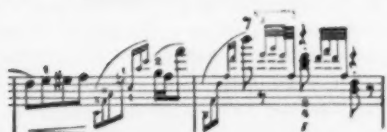
Let us, for instance, take Gottschalk's "Last Hope," which is played considerably by these instruments, an illustration of the kind of literature they provoke for the piano. Gottschalk's "Last Hope" is a meretricious, vague piano tinsel. It has no musical basis to it, and it belongs to a period which is now happily in desuetude, but which is about being revived by the use of these music rolls. It is a composition that should be abandoned except by abandoned piano players. The red ink notes in these examples illustrate the passages that cannot be played with 65 note music or on a 65 note Player, or that must be transposed or rearranged so as to bring the notes within the range of the player.



1. "The Last Hope," written in B major, Gottschalk



2. "The Last Hope," - - - Gottschalk



3. "The Last Hope," - - - Gottschalk

These Gottschalk compositions are all entirely out of date with the better class of musical people—compositions that should not be stimulated. They might have in this period gradually died the solemn death of quiet and peace had it not been for these mechanical players reviving them. It will be seen that these Gottschalk examples are taken from the composition, but they reappear constantly in some form or other, if not exactly all through the composition, as any expert can at once discover. These small examples are only an evidence of what is done in the limited parts of the passage. All through these compositions these defects appear with 65 note rolls. It should be understood that these examples are only parts of the compositions to illustrate how these works are emasculated. If people want to hear the "Last Hope," if they feel as if music had reached its last hope and are probably predisposed in favor of this composition, why, let them hear it properly, at least; in fact, everything should be heard as it is written, and any such music roll that goes before

the public creating the impression that it represents the music as it is written is a fraud. The law calls such a thing a fraud. I do not see what kind of a word can be substituted to eliminate in any way the unpleasant odor of that expression. I do not care to use the popular word of the street that takes its place, and fraud is the only good word in the English language that can designate the act.

Now, there is a small group of notes in one of the upper octave passages of the Verdi "Rigoletto" arrangement by Liszt. This arrangement of Liszt, of course, has also been happily relegated to the shelves of the music houses. It may make a good study of some kind at present, and for those people who are very much in love with the revival of old Italian opera there is a pleasant suggestion connected with it—a reminiscence, but if placed it ought to be placed properly on the music machine.



4. "Rigoletto" - - - Verdi-Liszt

Here I also introduce two other passages from another Liszt composition, illustrating the utter inadequacy of the 65 note roll; in fact, I would like to ask under what pretext such a thing as a 65 note roll can go out before the people? How is it met by the teachers when they are brought in contact with such a thing in the house? Do not these teachers warn the people that the compositions are not proper, that the bass notes and the treble notes are wanting, and that when these treble passages and bass passages invade the 65 note rolls they are transposed and fitted in somehow or other through a kind of semi-mechanical method—some machine that introduces the physical transposing act.

These examples alone will suffice to show what this 65 note roll imposition means.



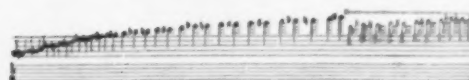
5. Legende "Walking on the Waves" - - - Liszt



6. Legende "Walking on the Waves" - - - Liszt



First half, 88-note chromatic scale



7. Second half, 88-note chromatic scale.

In order to make it complete, however, the full chromatic scale on the piano is here shown, with the red notes indicating the absent notes on either end of the scale—the notes that are wanting in the 65 note fraud roll. Very naturally, the use of these rolls must be abandoned by people who have any regard

for their own education or for the education of their children, for not only are these rolls not educational, but, on the contrary, they do the very opposite of what is correct—they misdirect the musical education; they interfere with musical culture; they give a false impression of the object of music; they give an illegitimate representation of a composer's works; they leave the notes out, they transpose the notes, they do with the notes as they please, and this emasculating is done by no one in authority. It is some employee of a house who does it, and as it requires no musician, but merely any one who can mathematically calculate how to work the thing out, why the probability is that in dozens of cases there is not one musician called in—in fact, it is not essential to have a musician, and even if a musician is called in, that proves nothing either. He is attempting to do something and he is being paid to accomplish a task which is not musicianlike; in fact, there is no necessity to go into causes at all. We simply here examine the defects. We are not responsible for the cause, but we are very much affected by the effect, and the musical world cannot tolerate a thing of that kind—in fact, there will be an abandonment of these 65 note rolls within a short time. I predict that before next summer, no one will advertise these rolls and no one will sell them and no one will make them, necessarily, as a consequence of this exposure, and even these covered advertisements that offer instruments for sale without stating the nature of the rolls will be abandoned, and in their stead will appear advertisements that state distinctly what kind of roll is used. Transactions of such nature must stop. If THE MUSICAL COURIER could not effect the destruction of a fraud of that kind, it would have to resign and close its pages. I know that the whole musical world is with me on this thing, as it necessarily must be. We are not in a period where music is delimited. That sentence alone is sufficient to sound the death knell of the 65 note music roll fraud.

### The Pacific.

Alfred Metzger, of the Pacific Coast Musical Review, continues his vigorous editorials on conditions that affect the innermost questions applying to the musical art in a practical sense in this country, the most practical of practical countries. The whole story is worth repeating.

#### DOES MUSICAL ATMOSPHERE PAY?

We have stated repeatedly with more than ordinary emphasis, that Marc A. Blumenberg, editor-in-chief of THE MUSICAL COURIER, of New York, has done more for the American musician and for music in America, than the entire press of this country combined. And the particular benefit derived by the musical profession of America through the direct efforts of Mr. Blumenberg is the gradual recognition of music study as a business enterprise—as a vocation which enables the musician to make a comfortable living. Unless the art of music is recognized by the American public as a practical commercial proposition, the musician need never expect respect from that public. By means of vigorous editorial treatises THE MUSICAL COURIER has gradually instilled in the minds of its readers the necessity of regarding music study and music interpretation as a means to earn a living and this, to our way of thinking, is the most successful manner in which to attain a musical atmosphere.

We hear a great deal about the musical atmosphere of Europe. But how about the earning capacity of artists and teachers in Europe? Just read what Mr. Blumenberg has to say on this subject in THE MUSICAL COURIER of October 7:

"No doubt many of our readers have been, to say the least, amazed at certain statements made by me to the effect that no money is paid by Europe for art, particularly for music, and that for that reason the artists are not capable of showing an income or any possessions unless these are derived from a voyage to America or from American pupils or American licenses or

royalties on European literary or musical products. Even if a musical artist secures here a decent fee, it is only on "occasion," as it is here called, and not as a steady engagement. Early this year my statements were endorsed through the publication of a meeting of Parisian theatrical persons, who attempted to formulate a plan that would enable them to do away with the various 'systems' under which their theaters were preempted by the 'deadhead' or invited guest. I learn now that nothing practical could be accomplished. There are no rich managers of any kind, musical or dramatic, in Europe, except a few who made their money in circus performances. The money receipts are abnormally small and depend, in Paris and London, on the visitor entirely, as the better class of citizens of these cities does not pay for theater tickets and never for concert tickets. The only tickets sold at theaters to inhabitants of these towns are for cheap seats; the other seats are sold to strangers, and those occupied by the native are dead. A



DAVID BISPHAM.

singer, well known in America, a few days ago confirmed my statements about London concerts, by telling me that the two recitals she gave the past season in London cost her \$200 each, and not one shilling was taken in for either, and she challenges the other singers who appeared in London last season to prove any better results."

Now this is an example of the so called European musical atmosphere. We know that Mr. Blumenberg is absolutely correct in his statements from personal knowledge. And in spite of these facts we are constantly confronted by certain American students, teachers and artists with that European hero worship. The Pacific Coast Musical Review will never tire to impress upon the minds of its readers the undisputable fact that this bragging about Europe is all a snare and a delusion, and, in most instances, a fake of the most despicable character. We want to impress upon the minds of our readers the undisputable fact that there are as good teachers in San Francisco, Los Angeles, Oakland, Portland and Seattle as there are in any city in Europe. We want to assert, with all the energy at our command, that we have as good symphony

orchestras and as good grand opera companies in America as there are in Europe, and we want to repeat that the only thing we lack is numerical strength in our musical institutions, but not artistic strength. And we lack numerical strength only for one reason, and that reason is because we want to see our musical institutions be self supporting and not charity affairs.

If Mr. Smith or Mr. Jones returns from Europe to San Francisco and tells you what a great success he had abroad, ask him how much money he made, and if he tells you he did not make any money, but he has a lot of letters and resolutions of thanks from aristocratic committees, you simply tell him that you are not studying music for the purpose of receiving letters of thanks and for the privilege of having aristocratic patrons and patronesses. You tell him that you don't care about endorsements from "lords" and "ladies" and "dukes" and "dukesses," but you want endorsements from the musical public and the only endorsement you care for is the one that jingles when you shake it. The Pacific Coast Musical Review considers every artist and teacher a failure who cannot make a comfortable living from the study of the art of music. A starving musician is just as much of a failure as a starving business man, and the sooner that he endeavors to seek a vocation wherein he can make a living, the better it will be for him, and the sooner will he earn the respect of his fellow men.

We do not want to have Europe rubbed under our noses all the time. We are first, last, and all the time, for California and the Pacific Coast, and we want to see our own musicians and artists make money. Upon this latter fact depends the success of music. And no matter how much flattery you may have received in Berlin, or how many dukes may have invited you to dinner in London, if you cannot show us any financial results from your works, we will always consider you a failure. It is very peculiar that all these braggarts who kow-tow to Europe come to California and charge exorbitant prices for their concerts. As we have stated so often in these columns, we want to see every artist earn a comfortable living and charge a reasonable sum for his services. But we do not want any one to come here and charge exorbitant sums on the strength of his European concerts, for which he did not receive a cent. We want them to charge for their services on their personal merit only, and not because they have been in Europe. If this European idolatry does not stop soon, we will absolutely oppose every artist who comes here bragging about his European success. We want to go on record that we are thoroughly convinced that we have as good artists in California and the Pacific Coast and America in general as there are in Europe. We may not have as many great artists as there are in Europe, but we have a good many equally efficient, and those that we do have are earning a great deal more money than those living in Europe. We are against the braggart once and all the time, and we have no use for any one who tells us that he is greater than any of his colleagues.

### The Professional Question.

Men and women enter professions for the purpose of making careers, and careers mean money. If they make no money, they can make no career or they have made no career. The two things are identical in the modern world. Money is theoretically discarded contemptuously by many, particularly when they haven't any, and those who have made money are accused of being money-makers, when one of the great philosophical points associated with that question is most benignly relegated to the rear, and that is, that the money-maker gives evidence of something called brain, where the intelligence is seated. It is rarely that a man who has made money is called a fool. He may be called a fool by an intellectual set that has no money, and as compared to their literary accomplishments, etc., and their artistic attainments he may be a fool, but on general principles such a person is not a fool, particularly if he buys the product of that very literary and artistic labor, which is usually the case.

Now, the aim that this paper has been pursuing for years past is to get the musical profession into



a professional condition. The profession of music is not recognized as such by other professions because it has no standard except in a few instances. A university in Western Pennsylvania, which has no musical curriculum, bestowed the title of Doctor of Music on Edward Elgar, and he accepted it. That does not make him a professional as far as that is concerned. There are conservatories and schools in the United States having charters from legislatures, which charters enable them to confer degrees in music. That does not make a professional musician of a person who accepts such a degree. Anybody can put a sign out in the window of a private residence or a shop and state "Singing Lessons Given Here." That entitles the person to be enrolled as a singer, that one fact, even if there is not a single or married singer inside. Any man or woman who is unable to give one musical tone out of his or her throat can do the same; hang out a sign. After all, it is only necessary to do that.

The whole basis of singing is to produce one tone. If anybody can sing Cornelius' "Ein Ton," which is based on one tone only, with innumerable variations of color and emphasis, that person is a singer, but not one in a thousand singing teachers can produce that one tone, and yet they are all over the world with their signs out. Are they professional musicians? Yes. But do they belong to the profession of music? No.

Now, this paper has been trying to get people straightened out on that question, not only for the purpose of securing for the profession a professional standing, but also for the purpose of enabling the profession to insist upon being recognized practically. For that reason THE MUSICAL COURIER has also appealed to musicians not to give their services free of charge, but to demand payment every time they play or sing. You cannot get attorneys of law to give you their services free of charge; you cannot secure an architect to draw a plan of a building free of charge; you cannot get his assistant to do it; you cannot get a doctor to attend calls and treat patients free of charge; you cannot get a teacher to give lessons free of charge—none of these things are done in the world at large free of charge. Doctors of divinity receive pay and preach only for pay. When they go to a funeral they demand payment for the obituary remarks and their time, just as they do for a wedding. It is professional. Why shouldn't they? But why should the musicians sing at a funeral free of charge? The other professional, the doctor of divinity, does not do the work free of charge, but the musician does. The musician will even sing free of charge at a wedding, where he certainly should be paid, and the competition of these musicians singing against themselves, playing against themselves, pulling down the value of their services, destroying a basis of value, has kept the profession in such a condition that it is, as far as revenue is concerned, the lowest in the world. To explain this is the object of these articles. Sooner or later they will do their work. The Pacific Coast Musical Review is helping along wonderfully in that effort at education.

### An Ordinance Needed.

A municipal ordinance should be passed and put into force in Greater New York to prohibit the concerts here by the Boston Symphony Orchestra. The ground on which this should be done is that they discourage orchestral performances in this city by our own orchestras, if we can claim that we have any such a thing. I believe that these orchestral performances in New York City by our local organizations should be encouraged under the proper conductors, if we could get them, and these peri-

odical visits of the Boston Symphony Orchestra put an end even to all hope that we shall ever attain anything here orchestrally.

After hearing such a concert as the one given on Thursday night and the one on Saturday afternoon, after listening to that glowing and brilliant color of the orchestra; that nearly perfect synchronism of bowing; that technical control that the body has over itself; that authoritative and self-conscious knowledge of its ability to accomplish great orchestral feats—it is impossible for us even to hope for anything in the near future in the New York orchestral world, because all these things, as just described, are the result of insistent and everlasting rehearsing and playing and the playing together of the same body of men virtually. How is it possible to look for such an orchestra here within our day?

If we organize a local orchestra out of the excellent and even splendid elements of New York City, we must take this orchestra exclusively in hand and rehearse it from one day to the other in New York, without permitting the players to play



MAX FIEDLER,  
Conductor, Boston Symphony Orchestra.

anywhere else, and to accomplish this, to get the proper instruments, to get the right kind of brass, to get the good violins such as the Boston players have, to get this whole ensemble of men and workmanship and time and exclusive work devoted to the one object, will require nearly a lifetime and after that it will only be done when the work has been thoroughly organized and every false element eliminated, and then only with practice of years and years. It is virtuosity. It is not a matter of a year or two. It is virtuosity.

Because this cannot be accomplished, there is no reason why we should give up hope, however, and this happens every time this Boston Symphony Orchestra comes here to play to us. It is nearly a hopeless task when we hear this, and, therefore, the Board of Aldermen should pass an ordinance to prohibit the Boston people from coming down here to play to us. Every time they come here we resign, we give it up, and we don't wish to do that. We still want a chance to believe that something might come.

On Thursday night Mr. Max Fiedler, the con-

ductor, who conducted here some years ago at one of the intermediary stages of the Philharmonic, led the Boston Orchestra, and the program consisted of the "Leonora III" overture (every reader of this paper is supposed to know what the "Leonora III" overture is); the Brahms C minor (every reader of this paper is supposed to know what the C minor Brahms is); Richard Strauss' Love Scenes from his "Feuersnot" (every reader of this paper is supposed to know that that is an opera written by Strauss—"Feuersnot"), and the "Tannhäuser" overture (every reader of this paper is supposed to know who wrote the "Tannhäuser" overture).

This was the program for the Saturday afternoon concert:

RIMSKY-KORSAKOFF, SYMPHONIC SUITE, "Scheherazade."

MACDOWELL, SYMPHONIC POEM, "Lamia." \*

SCHUMANN, SYMPHONY No. 4.

An interesting feature was MacDowell's symphonic poem. It helped to place upon a higher level than ever the accomplishments of this wonderful musician and American composer.

THE MUSICAL COURIER sent Mr. Liebling to Boston recently to report the opening of the Boston Symphony season, and in its then current number this paper expressed its opinion on the playing of the orchestra at that time, and that covers the ground today. To go into the technical details of the performance now and repeat the same thing would be a loss of time and an injustice to the readers, who are, after all, pretty well tired out with the constant repetition of these technical expressions in musical criticism; in fact, there is not much more to be said about such an example of orchestral virtuosity as we get from Boston. The world acknowledges that we get the best there is when the Boston Symphony Orchestra performs. There may be some particular ground at times for finding fault here and there and for praising here and there, and there may be times when the orchestra requires a little overhauling, but to go into criticism of how the "Leonora" was played, how the horns tooted, how the fiddles fiddled, how the drums beat and how the conductor beat and how the heart beat in emotional moments, is too late in the day for this paper. What could be said would be laudatory, and, in fact, superlative. One man wrote that the brass was heavy, another one wrote that the brass was light; one man said that the strings were weak and another man said that the strings were strong. I only know that I did not pay any attention to such matters when I listened, because I wanted to hear Beethoven and Brahms and Richard Strauss and others, and that was sufficient—the way the Boston Symphony plays them. What we want is a New York orchestra to play something like the orchestra from the Hub.

\*See "Lamia" reference in another part of the paper.

A CORRESPONDENT writes: "Why does Strauss always choose such gruesome subjects for his works? Has he no sense of humor?" Strauss does not always choose gruesome themes. "Till Eulenspiegel" is a monumental piece of musical humor. "Don Quixote," "Heldenleben," "Symphonia Domestica" and "Feuersnot" contain many pages that display marked evidences of a merry mood. The gruesome subject in opera did not originate with Strauss. Wagner's "Walküre" is based on a not particularly palatable relationship between brother and sister. Count di Luna, in "Trovatore," is a fratricide. In "Rigoletto" a father murders his child. In "La Juive" they "boil 'em alive." In "Aida" they bury 'em alive. "Carmen," "Bohème," "Favorita," "Traviata," "Thais," "Manon" and innumerable other operas glorify the most ancient female profession in the world. For some reason or other, the nursery tale never has been excessively popular with composers as a suitable subject for musical setting.



"Renaissance."—Free Adaptations of Old Masterpieces in Music. By Leopold Godowsky. Published by Schlesinger, Berlin:

- |                       |                             |
|-----------------------|-----------------------------|
| Vol. I (Rameau).      | Vol. II.                    |
| 1. Sarabande.         | 7. Menuett, by Schobert.    |
| 2. Rigaudon.          | 8. Pastorale, by Corelli.   |
| 3. Menuett (A minor). | 9. Sarabande, by Lully.     |
| 4. Menuett (G minor). | 10. Courante, by Lully.     |
| 5. Elegie.            | 11. Le Caquet, by Dandrieu. |
| 6. Tambourin.         | 12. Gigue, by Locilly.      |

The foregoing is a translated reproduction of the cover page on the "Renaissance" series of transcriptions made by Leopold Godowsky. No matter what may be written about these pieces, their workmanship will appeal to the musician in its full importance only after an examination of the printed page. The Corelli and Locilly numbers, and the Rameau "Tambourin" were played by Lhevinne not long ago at a Carnegie Hall recital, and gave local pianists every opportunity to admire the interpretative skill of the player as well as the superlative transcriptional art of Godowsky. A peculiarity of the Lhevinne program lay in the fact that it included the names of four other well known adapters for piano, Busoni, Liszt, d'Albert, Tausig.

In transcribing compositions for the modern grand piano, Godowsky gives that instrument its just due, and makes full employment of its pedals, its dynamic range, and its possibilities in tone color. The old idea of trying to make a concert grand sound like a spinet, or a virginal, or a harpsichord, is soundly exploded by Godowsky. The theory was always absurd. If the old music in itself had any interest and charm, then the melodies and their treatment lose nothing intrinsically by being transferred to a modern piano, and by being amplified to meet its resources. We know that the ancient piano masters wrote simply, because of the nature of the instrument at their disposal; and it requires no supernatural instinct to divine that the genius of the early composers would have blossomed in freer and fuller style had the good Netherlandish, Italian, German, French and English piano makers of that period produced instruments of the sort put forth by our modern American manufacturers. A word of praise, too, for Godowsky's selection of composers. Bach has been transcribed, and adapted, and arranged almost to death. His fugues, strictly speaking, are not concert numbers, and should be used (as they were by Chopin) solely for severe mental and musical training at home. There exist persons who will aver that Lully, Rameau and their contemporaries, forerunners, and immediate successors, should be played nowadays only on harpsichords, à la Dolmetsch, clad in his style of costume, knickerbockers, powdered wig, lace cuffs, buckled pumps, and all the rest of the remote regalia. As well ask Kreisler to play us the earliest violin works on a ravanastrom, and expect to enjoy Shakespeare performed on a bare stage, as in the ancient days, with labels "This is a forest," "This is a palace," etc., to take the place of changes of scene.

All power to Godowsky's pen, and may he revive more of the old masters and save their best inspirations from the limbo of things well nigh forgotten.

At the very outset of his "Renaissance" series, Godowsky reveals his tendency by giving the player handfuls of sonorous chords in the Rameau "Sarabande," and his basses strike joy to the ear attuned to modern sounds. In all the Godowsky arrangements, the composer's original text is set forth in conjunction with the adaptation, and a comparison of the old with the new teaches its own potent lesson. As an illustration that he rejoices in his modernity and preaches it boldly, take this example from the Rameau "Sarabande." The key is B major.



Note the lovely harmonic amplification and the brave chromatic descent, which would have filled the heart of Rameau with rapture. The pedal marks, it will be seen, are not conspicuous by their absence. Of the "Rigaudon" (No. 2 in the set) the original subject and the Godowsky reincarnation are shown in juxtaposition. The change of key and the addition of the third voice are strokes of genius:



The two minuets (Nos. 3 and 4) are gems, as delicate and clean cut as cameos. It would take a column of this page to describe their infinite variety of exquisite harmony and coloring, and their resourcefulness in thematic variation. This is a measure from the Rameau original:



Here is Godowsky's version, and a variation:



What would good old Rameau have said to the Debussian G sharp in the treble? And how he would have stared—and smiled—at the glissando pleasantry.

"Tambourin" (No. 6) is full of sparkling humor and pretty whimsies in tempo and rhythm. Out of the monotonous and droning Rameau bass Godowsky builds up a wonderfully clever left hand theme. The Schobert piece (No. 7) reminds one a bit of his almost namesake Schubert and the earlier Beethoven. Although it is called a "Menuett," the opus in reality constitutes a fine bit of sustained song. In the Godowsky garb the number reflects the Schubert mood very strongly. Small wonder that Lhevinne chose the Corelli "Pastorale" as one of his solos. It is a charming conceit, much more poetical and fascinating than the well known Scarlatti-Tausig "Pastorale," which has been sadly overplayed in the concert room. The Lully "Sarabande" retains all its simple melancholy and pensive spirit in spite of the full and modern harmonic dress with which Godowsky has adorned it. The "Courante" seems to offer hardly any material for the adapter, but that very fact evidently spurred Godowsky's inventiveness, for he constructs an exceptionally skillful framework on his frail foundation, and conceives a finale singularly full and euphonious. "Le Caquet" will appeal to the fleet fingered virtuoso tribe. It is a marvelous carnival

of dancing technics. The poor, pallid phrases of Dandrieu are made to cavort to such playful polyphony as this, for instance. The key is B major:



In the Locilly "Gigue," Godowsky pays his respects to the harmony rules of the ancients with the following defiant fling:



It is not only freedom of construction that Godowsky strives for in his rearrangements, but also independence of mood, as painted in the modern harmonic hues he uses so lavishly and so appropriately that they seem to be altogether integral portions of the originals.

No. 4, "Menuett," is a miniature tone poem, as treated by Godowsky. Note one of its soft and soulful modulations. (First line of example on next page.)

The "Elegie" forms the subject of a noble flight into the harmonic empyrean, ending with real Chopinesque coloring. (Second line of example on next page.)





Three other Godowsky transcriptions, nearer to our own time than the "Renaissance" pieces, are his truly remarkable embroidering of Weber's "Memento Capriccioso," "Perpetuum Mobile" and "Invitation to the Dance," all of which have been played by him in public to the delight and astonishment alike of the public and the professionals. The Liszt arrangement of the "Memento Capriccioso" was the first intimation that Weber's rollicking staccato caprice had begun to sound thin and faded on the modern concert piano. Godowsky preserves the sweet, romantic atmosphere of the Weber piece better than Liszt. The purpose of this latest adaptation is not so obviously that of technical display, although the improved "Memento Capriccioso" is no plaything for amateurs. Virtuosi will find the left hand treatment particularly worthy of their attention:



In the "Perpetuum Mobile" Godowsky gives the laugh to Brahms and Tchaikowsky, whose disarrangements of the Weber rondo are puerile compared to the refinement with which this twentieth century piano wizard transforms the simple score into a riot of Gargantuan technical intricacies. Here is an example of the play and counterplay of theme:

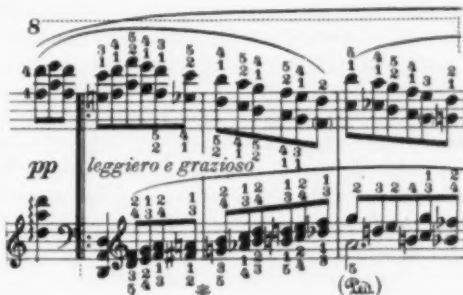


For a decade De Pachmann has been proclaiming to all the musical world that the Godowsky re-vamping of the Weber "Invitation to the Dance" is the most prodigious piece of piano writing that has ever been done. The work (dedicated to Busoni) is fully as symphonic and trebly as contrapuntal as the orchestral setting given the same composition by Weingartner, in which the well known combination of the two leading themes caused the critics and cognoscenti to chortle with approbation. After a truly symphonic introduction, Godowsky opens his transcription in full voiced style:



The majestic chord episode has hardly drawn to a close—and the average player smiles as he re-

members what he has heard about the difficulty of the piece—when an appalling obstacle looms up in the shape of the appended passage. The key is D flat:



The dolce molto grazioso valse motif is made even more tender and ingratiating by sensuous har-

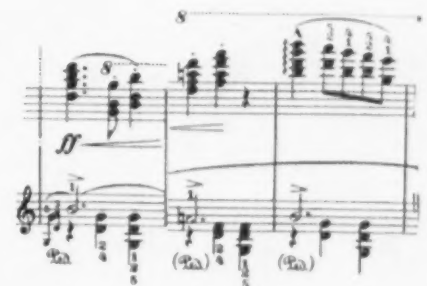
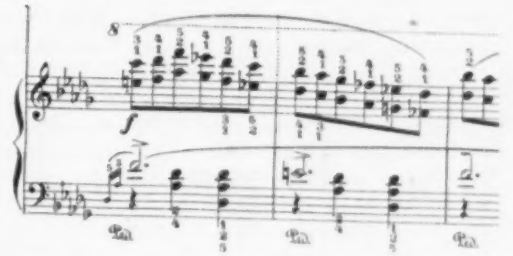
monic hues in the middle voiced accompaniment. The attached examples are given as specimens of counterpoint and theme combination so clever and original as to be practically unique in the annals of piano writing. It is not so much that all the motives of the work are brought in—three of them simultaneously in the first of the attached examples—but the chief beauty of the construction is its

euphoniousness, its clarity, and its seeming contrapuntal simplicity. That is art of the highest kind, and shows Godowsky to be not only an embellisher of other men's ideas, but also an originator of daring imagination and phenomenal skill. The key is D flat:



The valse theme is utilized again in conjunction with all the other chief motives of the piece, and in a fashion to win the warmest admiration of all

those who are able to appreciate contrapuntal art of the most canny kind. In the first of the quoted passages the lilting valse is accompanied by the sixths of the earlier pages. Note the differences and alternatives in the fingering. Another old friend meets us in the right hand theme of example No. 2, and again the valse sings on serenely and undisturbed in the left hand part. In the last of the examples, the valse is changed to the upper voice, and the lower declaims the stately measures of the introduction. The key of the second example is G flat, and the transitional passage constituting the third example is played as though in D flat.



Hofmeister, of Leipzig, publishes Godowsky's elaboration of Henselt's "Si Oiseau J'Etats." (The Weber pieces are published by Schlesinger). In order to understand what could possibly be "elaborated" in a double note study, a fragment from the Godowsky palimpsest will suffice:



The cadenza in this number is a veritable nightmare in sixths, thirds and fourths.

What remains to be said about a man who not only writes this magical music, but also plays it like a master? He seems to be the one composer-pianist who has advanced the pianistic art tangibly since the days of the illustrious and lamented Liszt. All musical experts are agreed that piano playing can develop only along lines of contrapuntal and technical complexity. Godowsky is leading the van in the march of that progress.

LEONARD LIEBLING.

## NULLIFIED COPYRIGHT.

(Third Article.)

### Its Further Effect upon the American Composer.

No one can seriously doubt the devotion of THE MUSICAL COURIER to the interests of musical art, for, throughout its long and successful career, this paper has exposed many abuses to the light of day, and every praiseworthy effort having for its object the upbuilding of American musical art has always met with hearty support and encouragement.

THE MUSICAL COURIER some time ago became aware that, for some unknown reason, and notwithstanding the fact that large sums of money were yearly expended for the purpose of the encouragement of American creative art, these efforts were unavailing, and that we as a nation were actually receding instead of advancing in that particular field of musical art.

Owing to this it has come to be the generally accepted belief of a great many of those interested in the field of music that the cause of this was attributable to the supposed lack of creative genius among American musicians. THE MUSICAL COURIER, owing to its intimate relations with all things musical, has never accepted this theory; in fact, it requires scarcely any argument to dispose of it.

Becoming convinced, therefore, that there must exist some insidious cause for a condition so discouraging to those having faith in American musical genius, THE MUSICAL COURIER began an exhaustive investigation, which has resulted in laying bare a most appalling condition of things, some of the phases of which have already been placed before our readers.

In all its long career as the authoritative organ of music, and notwithstanding its many noteworthy achievements for the benefit of the development of musical art in the past, THE MUSICAL COURIER has no hesitation in stating its belief that in laying bare the causes which have practically killed creative musical art in this country it is performing the greatest service to the art of music that it has ever yet been able to render.

The musical genius never delves in the sordid. It is not his nature to do so; therefore it is not surprising that the cause of all his woes should have entirely escaped him, even while year after year he saw his musical creations crowded out in many cases by the much inferior creations of foreign composers, his manuscripts politely refused by the astute publisher with the remark that, "Such works would be all right for the markets of Europe, but the market here requires works of a lighter class."

But when the composer was wise enough to take the covert hint thus conveyed and had his work published in some foreign country, the same astute American music publisher lost no time in securing the American rights. But as business transactions between a composer and his publisher are difficult of accomplishment without personal contact, most of our composers found it necessary to take up a residence abroad.

Nearly all of the composers of the better class who have remained in this country have been obliged to eke out a bare existence by teaching.

Can a condition more abhorrent to the patriotic American lover of music be conceived than this, for are we not as a nation driving genius out of the country?

Remember that this is not a question of theory, but a question of fact, a question of fact so vital to the interests of musical art as to be paramount to every other possible question affecting the American composer.

When a condition is manifest which makes it suicidal for an American publisher to publish the work of an American composer, what is the publisher going to do? There can only be one answer to this, for if such a publisher is a business man alive to his own interest, he will immediately con-

stitute himself the active exploiter of the works of the foreigner. Through the operation of this self-preservative policy on the part of the publishing industry, that trade has become the instrument by which the American composer is being eliminated.

Of course, there will always be published simple little songs and instrumental numbers by American composers, but it is not such works as these that give encouragement to our composers; but even in this limited field of creative endeavor, the blight of discrimination against the American composer is making itself felt, and if this condition is allowed to continue it is only a matter of a very short time when American creative musical art will disappear altogether.

The blighting influence of the *Ditson v. Littleton* decision, although overwhelmingly ruinous to the interests of the musical art and industry of this country, has been so indirect and insidious as to escape the notice of Congress and nearly all the various important trades affected or ruined by it.

To those skilled in percentages, it is well known that a discrimination of but 5 per cent. is enough to enable an industrial corporation to put its rivals out of business. This has been well illustrated in the case of the recent revelations in regard to railroad rate discriminations, but all the rate discriminations revealed in these government prosecutions pale into insignificance beside the *colossal discrimination of 20,000 per cent.*, which is the incubus under which American composers of music are staggering.

With this almost inconceivable rate of discrimination in full operation for more than seventeen years, one wonders that there is left a single American composer, and the fact that there is, must be taken as an evidence of the greatest vitality.

What other art or industry could possibly survive such a destructive condition?

And yet, there are people who say that we as a nation cannot produce creative musical genius of a high order. Where would the boasted creative musical art of Europe be today if it had been surrounded by such an intolerable condition as the art of this country has been staggering under for more than seventeen years? This condition *cannot* and *must not* be allowed to continue an instant longer than necessary, and the fact that it has existed so long to our detriment is enough to bring the blush of shame to the brow of every American lover of fair play and the much talked of "square deal."

As we have before stated after a very careful study of the *Ditson v. Littleton* case, we can prove that the conclusion arrived at by the court in that case was not sound law or even sound commonsense. Besides this, it must not be forgotten that the case was of that variety known as a "friendly suit," a suit where one side only desires a decision of the court.

But even in the event that there should be a mistake as to the soundness of the decision of the court, the matter is of such transcendent importance to the musical art and industry of the country and the effect of that decision is so repugnant to all ideas of fair play and justice to American institutions, that an imperative demand *must be made* of Congress to remedy this almost criminal discrimination against our own citizens.

THE MUSICAL COURIER believes that it will only be necessary to call the attention of Congress to this intolerable condition to have it act at once, for the affairs surrounding copyright at present are entirely opposed to our national policy of protection to American arts and industries.

And now that the true inwardness of the situation is being made plain, we very much doubt that anyone will have the temerity to oppose an amendment to the copyright law which will put an end to the unjust and imbecile conditions which are destroying our musical art and industry and placing a premium upon the interests of the foreign com-

poser, whose own government in most cases is wise enough to enforce a manufacturing clause against us.

This iniquity was about to be perpetrated again in the various copyright bills which were discussed before the joint committees on patents of the Senate and House last winter, and certain publishers, who announced that they represented American composers, were loud in their demands that musical compositions should be excluded from the manufacturing clause. The only reason they advanced for such demand was that to compel the owner of a foreign copyright to produce an American edition printed from type set within the limits of the United States would work a great hardship to such foreign copyright owner, and these were the men who represented American composers!

They did not explain why the foreign copyright owner should be exempt from the selfsame condition imposed upon the publisher of the work of an American composer. These men waxed very eloquent over the wrongs of the American composer, and with tears of sympathy in their eyes they implored the committee to protect the poor American composer from being despoiled of "the fruit of his brain" by the unscrupulous mechanical music pirate. Could there be a more beautiful example of what is popularly termed "the double cross" than this tearful incident discloses to view?

It is a well established fact that the greatest element of risk in the publishing business is due to the unknown selling quality of a new publication. The percentage of musical publications which pays the cost of the first edition is very small indeed (the average being about one in 100) and when it is considered that an American publisher who takes advantage of the nullification of the manufacturing clause of our copyright law and acquires the American copyright of a foreign publication by simply filing two copies of the foreign edition, there is no reason to wonder at the limited business in home publications. It can be seen at once that by so doing he eliminates the greatest risk of the publishing business, for he does not have to go to the expense of getting out an American edition until he knows beforehand that such an edition will pay. The advantage of exploiting the work of the foreign composer is so tremendous as practically to amount to a confiscation of the interest of the American publisher publishing the works of the American composer.

There is, therefore, a very good reason for the tender solicitude of certain publishers for the interests of the foreign copyright owner, but it is scarcely necessary, in the light of what we have already written, to call attention to the fact that the interests of these publishers can hardly be said to harmonize with the best interests of American musical arts and industries. The position of these publishers upon this question is little short of treasonable to the American composer and the American public.

Before we conclude our campaign in the interest of American musical art and industry, we shall show that through this almost criminal nullification of our copyright law millions of dollars have been lost to this country. One important industry has been entirely ruined. Many others have been badly crippled, and musical art has received a setback that will require years to remedy.

We feel that THE MUSICAL COURIER ought to have the active support of all lovers of music in its campaign to undo this great wrong. The composers owe it to their self-respect to join with us and end a condition which, if allowed to continue, means the death of all hope for them.

To speak with Sir William Gilbert, among the things "that never would be missed" are operative press agents and the newspapers that print their yarns.



## COPYRIGHT PROPOSITION.

The following cablegram was received here on Sunday from Berlin. It was an associated press dispatch evidently:

There is reason to believe that the copyright conference has compromised the vexed question of the use of copyrighted music by the manufacturers of mechanical musical instruments. Hitherto the makers of talking machines, music boxes and such like have been permitted to use everything freely. This right was confirmed by the Berne convention of 1886, but it has always been objected to by the publishers of different countries, supported by a few great firms who want all copyrighted music brought within the power of the owner of the copyright.

An agreement which has now been reached is, first, that anything which has been used in the past on any sort of mechanical instrument shall remain free; secondly, that anything hitherto unused on mechanical instruments of any kind and all new compositions published after the agreement has been confirmed by the respective governments may not be used without the consent of the owner of the copyright. The third question, as to whether compulsory license shall be embodied in the laws of each country, is left to the legislatures thereof. The fourth question decided is that the records of each country are to be protected from counterfeiting or unlawful multiplication.

The result of these decisions will be to frustrate the plan for the creation of a gigantic international monopoly for controlling the music of the world when used mechanically. It is expected that all countries will adopt the compulsory license feature in their copyright laws, thus placing all manufacturers on an equal footing in regard to music published in the future.

To what kind of a gigantic monopoly for controlling the music of the world when used mechanically does this cablegram refer? Is there such a thing? It could not be possible in this country, after the decision by the highest tribunal of the land, that copyright is a tangible proposition—sheet music, or a music book, or something of the kind, with the symbols printed on, that are copyrighted, and not the essence of the same, not an intangible thing like sound, which you cannot grasp, which is evanescent after it has once been produced, which is never repeated, which is always something else on repetition, like everything intangible, beyond law or control. A piece of music is tangible, it is made to be sold, it is handled by the public, it is a commercial article, and therefore it is copyrightable under the copyright law, which says that things that are written can be copyrighted in any form in which they are published as such, but to take the essence out of the symbols and put them on some mechanical device changes the proposition completely, because the Librarian of Congress, who is the custodian of the copyright, cannot keep the sound in custody even. There is no place to put sound in the Library of Congress; there is no place in which he can lock it up, and if a machine makes that sound, you cannot copyright the machine. So whatever agreement must be made must be made on that basis, so far as this country is concerned.

Now, then, if a new copyright is passed which contravenes this decision on constitutional grounds, it will be worthless, and any one is at liberty to defy it because of its worthlessness.

HELEN KELLER, the deaf, dumb and blind author, writes in this beautiful and poetical way about her manner of appreciating music: "I enjoy the music of the piano most when I touch the instrument. If I keep my hand on the piano case I detect tiny quavers, returns of melody, and the hush that follows. This explains to me how sounds can die away to the listening ear. I am able to follow the dominant spirit and mood of the music. I catch the joyous dance as it bounds over the keys, the slow dirge, the reveries. I thrill to the fiery sweep of notes crossed by thunderous tones in the 'Walküre,' where Wotan kindles the dread flames that guard the sleeping Brünnhilde. I have never succeeded in distinguishing one composition from another. . . . Nor can I distinguish easily a tune that is sung. But by placing my hand on another's throat and cheek I enjoy the changes of the voice. I know when it is low or high, clear or muffled, sad or

cheery. The thin, quavering sensation of an old voice differs in my touch from the sensation of a young voice. Sometimes the flow and ebb of a voice is so enchanting that my fingers quiver with exquisite pleasure, even if I do not understand a word that is spoken."

## SPALDING, THE AMERICAN.

There has been some real curiosity to hear Albert Spalding play here. He has had a great deal of success in Europe, because he is a violin virtuoso. He did not have it because he is an American. On the other side it makes no difference whether a man comes from America, Australasia, Austria, or Afghanistan, if he plays the violin. He plays the violin or he does not play it if he cannot play it. The reason that Spalding succeeded in Europe is because he played the violin, and he played the violin here, too, on Sunday. We deny that outside of the hesitation of the first moments when he was nervous—as we have seen Ysaye nervous at these moments, as we have seen other violinists nervous on these occasions, for instance, Cesar Thomson—outside of those moments there was nothing "false in intonation," as some of our anti-American critics say here. Spalding had the accompaniment of the New York Symphony Society in playing the Saint-Saëns concerto for violin. It was a very unsatisfactory accompaniment, heavy, turgid, phlegmatic and unsympathetic, but he pulled through gloriously.

What are the particular points of Spalding's playing?

In the first place, he has magnificent bowing; in the next place, thanks to good sense and artistic instinct, he has not any of that tremolo of the left hand. His touch is steady and definite, decisive, and these two things—this control and sweep of the bow, handled most gracefully, together with the determined and decisive touch—give him a powerful, penetrating and rich and sonorous tone, a tone which was astonishing for its breadth and character. He plays the violin nobly.

There is not anything extraordinary in the interpretation of the Saint-Saëns concerto. It flows in an easy style, its movements are deliberate and well understood, there are very many moments of simple music; the form is fixed and also easily understood, and there is nothing complex about the work at all. It is not involved like the Brahms concerto, it is not intricate like the Joachim, it is not broad like the Mendelssohn; its difficulties lie rather in the passage work and it depends naturally, like every concerto and like everything in the violin, on the purity of intonation to tell the story. Mr. Spalding has complete technical control, and, as before said, splendid tone. He played the concerto as an artist would who comes from any other country than America. He played it just as if he had come from Hungary, just as if he had come from Spain and just as if he had come from the land of the fiddlers—Italy, and, in fact, his delivery of the sustained passages and of the song movements was Italian, his residence for many years in Florence having imbued him with the spirit of the old land of song.

But, then, young Spalding, in the estimation of our local critics, had one great defect, and that was that he is an American. Here the Tribune tells us, for instance, in its statement about this concerto, that this last American violinist "fell a victim to a kind of system, disappointment, etc., grievous to the height to which expectations had been raised," and then the venerable pontifical programmatist tells us that "it is an oft told tale, but artists and managers seem more indisposed than ever they have been to learn its moral and heed its warning." How profound! Whose warning? What does it amount to if the warning is not heeded and what does it prove if the warning is not heeded? Nobody pays any attention to the writer of it. It is another confession. And then this ponderous elephantine

writer reminds us of the last American violinist, "who could do no better than to have himself lost for weeks in the Alps before coming home for a successful tour. He came, but since then his disappearance seems to be real." This refers to Macmillen, who played in Berlin, October 19, October 25 and November 7, this fall, before large audiences.

How can we expect any justice for American singers or players from these men with their local interests here and their identification with New York local musical commercial affairs, which they are justified in having because of the low salaries they receive on the daily papers—how can we expect any justice for Americans? No one does. The only object in producing these extracts is to show how it operates and the result will be, naturally, that these American artists will not appear in New York at all. It is not necessary. It is actually unnecessary. Why should they? Why should they not first appear in any of the other cities?

Reginald de Koven says in the World: "An American name on a Damrosch program"! Mr. de Koven knows what it means. Mr. de Koven understands why it is that an American can get no justice in this city from the critics of two or three of the daily papers. The Damrosches seemingly do not want any Americans to succeed for their own good, justifiable reasons from their point of view. It is not within their scheme; it does not come within the circumference of their work. The American must as much as possible be put outside of that circumference. There may be no harm whatever in this and we do not claim that there is any harm, except, naturally, that the American artist can have no opportunity within those circles and therefore should keep out of them.

Nobody expected any young man coming before an audience for the first time, a young man in the early twenties, to play like a veteran on the violin. He ought to be glad that he is not a veteran. That means that he has his life ahead of him and he is an American, which means a great deal. It means that he is going to make use of that life, particularly as in his young days he was capable of reaching such height as a violin virtuoso. He came before the public and was enthusiastically received by a large audience that recalled him again and again.

There was nothing to be said against Spalding, and, hence, he had to be castigated by several of the critics because he was an American—not because he was a good violinist. But there was one feature about his playing that was remarkable—it was his intonation, and yet these men that cannot play a note on the piano and that know nothing about the actual technic of these things, not one of whom has absolute pitch, not one of whom can tell you the note that was being played at the time, these men tell Spalding that his intonation was poor, when it was the chief feature, the delivery of pure intonation with force and power.

However, Spalding made a success, notwithstanding the deplorable fact that he is an American, and his future as a violin artist is assured. He has nothing else to do now but go forward, playing the violin. That is his manifest destiny and in it he will make a glorious career.

THE Mexican National Opera, which is under government control, has engaged Alice Nielsen and Signora Cavalieri for a series of appearances in the city of Mexico beginning early in January. The singers will leave here December 20. Caruso and Bonci have also been engaged, but the term is necessarily delayed until after their American dates have been filled. It is curious to note that again in this instance the American artist secures engagements freely in a foreign country, whereas here the foreigner monopolizes. However, it must not be overlooked that Miss Nielsen is a foreigner in Mexico, from which the deduction may be made that all countries are after the foreigner.

## DE KOVEN'S SIGNIFICANT CAREER.

With "Robin Hood," Reginald de Koven, the American opera composer, was ushered into the arena of publicity and triumphantly accepted as a gifted composer, with originality and a finer conception of the tendencies of light opera than is usually betrayed by composers of that school of music. From the Pacific to the Atlantic and across the borders of his own land, "Robin Hood" carried de Koven's name and his fame, and the opera had such an unqualified success that it incorporated itself and its composer in the annals of the musical encyclopedia for evermore.

Reginald de Koven, at the time "Robin Hood" was brought out, was only thirty-one years old, having been born at Middletown, Conn., on April 3, 1859. (The opera was given in Chicago for the first time in 1890). His education was partly in foreign lands, and he took his degree at St. John's College, Oxford, in 1879. He studied in Stuttgart under Lebert and Spiedel, and he had harmony lessons from Pruckner. Then he went to Dr. Hauff, in Frankfurt-on-Main, and subsequently to Florence, where he took up singing and vocal work with Vanuccini. Work of a special kind was afterwards pursued by de Koven, under the treatment of Genée, operatic composition in Vienna, and subsequently with the distinguished specialist and composer, Leo Delibes, in Paris. That was the basis of de Koven's subsequent work. After "Robin Hood" success came "The Fencing Master," "Rob Roy," "The Tzigane," "The Highwayman," etc. The public responded, as it always has with de Koven, with a certain amount of assurance that something good would be forthcoming, and there has been no disappointment, for his latest work, "The Golden Butterfly," now running at the Broadway Theater, is a kind of culmination of de Koven's ideas, limited as they must be by the fact that he dare not overstep certain bounds if he wishes to meet the popular demand for opera of this kind.

As THE MUSICAL COURIER said at the time of the opera's first production in New York, it approaches at some points dangerously near to grand opera. It is not our object to enter into any discussion of "The Golden Butterfly," nor to enter into any details on that particular subject; merely to state that the opera is on a higher level of operatic composition than the world has been accustomed to in works of this nature. Mr. de Koven's score is very rich, luscious at points with instrumentation; the themes are original, and their treatment is in many cases very novel, showing Mr. de Koven to be really at his best when the more subtle and musicianlike moments are to be treated. A very fine appreciation of the comic is at times exhibited and by this we mean the comic in music—not, of course, the comic in opera—merely the comic in the application of the musical phase to the subject matter. In the broader lines, de Koven exhibits dignity, refinement and earnestness and a great grasp and authority of the material.

When a thing of this kind comes before the musical world, the latest kind of work from a man of de Koven's proved ability and experience, from a man who has had repeated honors showered upon him by the musical and literary world—when such a production takes place—it is best, it is fit to call special attention, particularly in these columns, to the nature of the work and the character of the composer in his work, to prove again that here in America we have the evidence for some immortal work in music. We cannot afford to discard men like de Koven, the public press cannot permit it, because the sentiment of America is gradually wheeling around and taking a deep interest in the fact that we have here the men who can do the work that fits our natural taste and natural ambition in music. These people must have a hearing, they will have a hearing, they have the hearing today, but there are still certain elements that are, on principle or by habit, opposed to any plan or to any pur-

suit even, associated with a question of art (leaving aside justice or feeling), purely of art, when credited to men like de Koven, and this obstructive element, this impediment, must be removed through public sentiment, and, of course, is being removed through the presentation of valuable operatic musical works on the part of such men as Reginald de Koven.

If this same spirit exhibited itself years ago, say ten or fifteen years ago—and the advance since that time has not been rapid—there has yet been a steady and pronounced advance—Mr. de Koven today is getting credit where it would have been impossible to have accorded it to him or to any American opera composer ten or fifteen years ago, irrespective of his own age. This gradual improvement in the sentiment of the people is felt in all directions and particularly so when an event like "The Golden Butterfly"—that is, a new opera from de Koven—comes forward for public approval. Mr. de Koven must have felt it that first night. He must have felt the difference between an audience listening to an opera fifteen years ago, say, and ten years ago and eight and six years ago, and the exhilarated audience that listened on the night of the



REGINALD DE KOVEN.

first performance of "The Golden Butterfly." The improvement of taste was manifest, the manner in which some of the most insinuating moments were received by the audience proved it, and the presence of a sympathetic atmosphere after the first act must have disclosed to him at once that there was a public entirely different from the first public to which he had appealed—and, it must be remembered, he was successful then.

That is the evidence of what we are doing. This proves the advance that has been made, and this shows that a man like de Koven planted well in his earlier works and helped in the education of the people in what he has done. He is one of the few whose names will be enrolled among the important musicians who have covered this particular history, not only in America, but in music generally.

It is reported that, owing to the increased activity of New York's two opera houses, the subscriptions to all local orchestral concerts have fallen off from 25 to 40 per cent. This is precisely the result THE MUSICAL COURIER predicted years ago, when opera first became the fashionable musical pastime in this

town. The Darwinian theory now has had its final demonstration.

THE Taft election seems to satisfy everybody and the entire stock market rose several points last week. The prices of copper and steel are up, and Europe is willing to pay premiums for American securities. In fact, the only thing that remains stationary is the price of music lessons.

## FRANCIS MACMILLEN'S TRIUMPHS IN BERLIN.

Within three weeks, Francis Macmillen, the young American violinist, has played at three concerts in Berlin. At the first, with Fritz Lindemann at the piano, Macmillen played the following program at Bechstein Hall:

Ciaccona ..... Vitali  
Passacaglia (after Handel) ..... Thomson  
Concerto, A major, op. 45 ..... Sinding  
Adagio from G major concerto ..... Bruch  
Menuet, D major ..... Mozart  
Introduction and Rondo Capriccioso, A minor, op. 28 ..... Saint-Saëns  
Romanze ..... Sinding  
Moses-Fantaisie (für die G. suite) ..... Paganini

After the first concert, the American managers of the artist, Haensel & Jones, received the following cablegram:

Concert was a magnificent success. American Ambassador and many titled persons were present. Receipts satisfactory. S.

At his second concert, Sunday, October 25, again at Bechstein Hall, with Fritz Lindemann at the piano, Macmillen played these numbers: Andante and rondo in G major, Mozart; concerto in D major, Paganini; chaconne for violin alone, Bach; adagio, Ries; "Humoresque," Dvorák; "Saltarello Caprice," Randegger.

At the third concert, Saturday evening, November 7, with orchestra, conducted by Louis Lombard, Macmillen played the Sinding and Mendelssohn concertos. The concert took place at the Singakademie.

The cablegram about the last concert received by Haensel & Jones reads:

BERLIN, November 7, 1908.  
Concert was one of the greatest successes ever witnessed here. House was packed. Wonderful applause. S.

A reference to Macmillen's first concert will be found in the Berlin letter of this issue of THE MUSICAL COURIER.

## California Compliments.

[From the Los Angeles Graphic.]

For the first time on record, California, musically speaking, has been given proper credit by an Eastern newspaper. The New York MUSICAL COURIER begins an article:

Adela Verne, a pianist born in Germany, reared in England, and signally successful in California last season, gave her first New York recital at Carnegie Hall last Saturday afternoon. California has succeeded in establishing a solid reputation as a place where musical ability is recognized without the aid of foreign reputation or New York and Boston press clippings. Scheel, Dolores, Tetravini, and, lately, Verne, were essentially California "discoveries," and each one has justified elsewhere the distinction originally gained on the Pacific Coast. Adela Verne, who is a sister of Marie Wurm, the famous pupil of Clara Schumann, proved by the manner in which she played a difficult and diversified program last Saturday that our Western brethren of the critical quill have made no mistake in proclaiming her an artist with accomplishments far above the average.

## Piano Teachers and Players Meet.

The New York Branch of the International Society of Pianoforte Teachers and Players held its first meeting at the Waldorf-Astoria, Thursday evening of last week. Prof. Charles H. Farnsworth, of Columbia University, was the guest of honor and one of the speakers. Professor Farnsworth read a paper on the subject, "Children and Music in Europe." Florence Biechele, recently returned from two years' study with Jean de Reszke in Paris, sang an aria from "Samson and Delilah," and the song, "The Awakening," by Bertha Hoberg, with the composer at the piano. Miss Hoberg returned to New York some time ago, after completing a course of studies in Paris with Harold Bauer. She was formerly a pupil of A. K. Virgil. Rose Sindeband played a number of piano solos very well. A social hour followed the music and papers.

## Carl Organ Concerts.

William C. Carl will give the second in the fall series of free autumnal organ concerts in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York, next Monday evening, November 16, at 8:15. The assisting artist will be Maud Morgan, the distinguished harpist. The concert is free. No tickets required.

Tschaikowsky's opera, "Eugen Onegin," was done with success not long ago at the Dresden Royal Opera. Von Schuch conducted, and the chief singers were Von der Osten, Perron, and Burrian.





# TONE, DRESS AND MUSIC

## New Departure.

The question of deportment, dress, general appearance, etc., of musicians at the opera, at concerts, at recitals, in drawing rooms, and, in fact, wherever music is heard or performed, is essential to a more complete rounding out of artistic life. It has been very much neglected—this matter of dress and deportment. We have seen women on the recital stage who made themselves appear as hideous as possible when they were singing music that was as beautiful as could be hoped for. We have, therefore, established this department with the purpose of regulating the question to some extent as to dress and deportment, knowing it will be welcome to the general mass of musical people and to all those who look forward to a successful public appearance with an artistic environment.

The influence of dress in the social, commercial and above all in the professional world is inestimable. Whether we will it so or not, the apparel proclaims the man and is always a silent presentment of his personality. Handsome feathers, it is true, do not always make fine birds, but the bird is known by its plumage, which certainly does go a long way toward smoothing the path for human songsters whose every step in a profession that is overcrowded is fraught with competition and whose success depends almost entirely upon the opinions of a critical public.

The artist who goes before his audience in ill fitting, incongruous garb, carelessly groomed and awkward, ill at ease in manner, has already lost some points to his rival, whose charming appearance has caught the attention and appreciation of the people in front of him before a single note has been sounded.

The time is long since past when carelessness and eccentricity in dress and deportment are accepted as the inevitable adjuncts of genius, when long, unkempt locks and a soiled waistcoat or a bedraggled satin skirt, exaggerated mannerisms are recognized symbols of an artistic temperament. On the contrary, this practical twentieth century expects the artistic temperament to exploit itself consistently by showing itself in all ways connected with the individual. It demands that even the practical things that come in their way shall be touched up with the beauty of the harmony that is a concomitant of the true musician's spirit. It does not allow that pleasing the ear is a legitimate excuse for offending the eye, and so it should be just as much a matter of concern to the artist that his attire is correct, that all the little details are as they should be when he slips out before his audience, as that his accompanying instrument is in tune and advantageously placed in relation to his own position on the platform. It is one of the stage properties that helps to make or mar his efforts. When the artist, vocalist or instrumentalist, man or woman, has learned the necessity of appearing at all times in public attractively and appropriately dressed for the occasion, when he has learned the value of a graceful, unaffected manner that is consistent with the rhythmic principles of the music he expounds, then he has added just another number to his list of accomplishments and pegged another notch toward popularity.

The world has been jogging ahead, if not in music at least in its appreciation of music, and the trail that has been blazed is a wider and more sympathetic one, growing still wider and still more sympathetic. Competition, accordingly, runs high, and no artist among those who are struggling to reach the top, where there is always room, can afford to pass by any suggestion which by any chance might gain for him a point over the others.

Fashion has been defined as the desire on the part of humankind not to appear wilfully at odds with his neighbor, but the modiste's talents have reached great heights; they have even secured a place among the arts, and the subject of dress takes on a deeper, more subtle meaning than the mere putting on of clothes.

When a man or a woman—for we are going to make this department just as full of interest to one as the other—is attractively and suitably dressed, he can afford to be natural and at his ease in the presence of others. A degree of self-possession takes the place of self-consciousness; even his hands and feet, which seemed burdensome and in the way, are forgotten, and his whole attention is centered upon his art. Every musical artist had had this experience. Self-consciousness is only another and more courteous name for awkwardness, and

awkwardness seems as much out of place in a musician's personality as a ragtime interlude in a Chopin nocturne. Dress, on the other hand, and grace of manner, grace and music are intimately associated in the making up of that quality most valuable of all the professional's assets and the least understood—personal magnetism. There is no danger that these will detract in the slightest degree from the higher and holier art of music, because they, with it to make up that harmonious whole, which a single jarring note of either would make a discord of all: they are, to the artist's efforts, what the frame and the proper light, of which he is so jealous, are to the painter's picture.

But, unfortunately, neither grace nor the art of dressing to one's best advantage is always a heaven-born accompaniment of genius, as New York audiences can testify. However, these attributes may be acquired.

## The Etiquette of Dress.

Fashion this season is even more than ordinarily full of vagaries and eccentricities, but there is also a great deal more than usual that is truly artistic and practical.

The difficulty comes in appropriating to one's self what is individually becoming, for no matter how fascinating a fashion may be it loses its distinction when it is misapplied. There is no greater mistake in connection with things sartorial than that of adopting a style merely because it is style, or of wearing a costume simply because it is a beautiful one, regardless of its suitability for the occasion.

This point particularly concerns the concert artist, for, while extreme effects are tolerated, even encouraged, on the theatrical stage, exaggerations in dress are entirely out of place on the concert stage or in the drawing room, where the personality of the artist is not lost in that of the performer, as in the case of the actor, who must necessarily sink his own identity in that of the role he portrays.

It is, of course, to be expected that the artist who goes forth to recital, concert or musicale, knows the main points of dress and will not appear in a white flannel costume at an afternoon function or in a sack coat in the evening, or follow the example of the late pianist Reisenauer, whose red flannel shirt was very imperfectly concealed beneath a "dickey" at a Carnegie Hall concert; but there are certain little details, nuances of attire, as it were, that he may be glad to have called to his attention without wandering from the pages of his musical newspaper.

♦ ♦ ♦

One of the first points for consideration is color. The young woman who has resolved to face her fellows in musicale or recital must learn that there are other harmonies than those of sound, and that even the delight to the ear of hearing a clear E in Alt may be marred by an outrage to the eye.

It is not necessary to go deeply into technicalities, but a knowledge of certain causes and effects in colors will serve in very good stead.

There are always one or two colors which the average woman can wear to peculiar advantage and she had better stick to them. Of these there are two or three shades which, in turn, may be used in various combinations, so that she may very easily escape any suggestion of monotony.

Each color has the property of projecting its complementary color on the surrounding space, so that one may at pleasure bring into relief or subdue the natural coloring. Thus: With a medium complexion, where the features are slightly faded and the eyes black, decided colors and sharp contrasts should be avoided, and use made of all the colors that approach white, especially the pale, silvery blues.

Light chestnut hair and blue eyes admit of pastel tints, but only those half warm ones in which are suggestions of neutral gray or soft blue, while the real chestnut hair, with its rich, warm tints, demands the deeper colorings that shade into it. Pure yellow suits very dark, chestnut hair, but half tints, such as maize, turquoise and those beautiful burnished blues that are new this season are even better.

Violet and lilac go to the typical blonde. Greens of medium intensity, where the complexion is delicate and fresh, are also hers.

But even so, it is not enough to have recognized one's color. There are certain other qualifications that must be remembered. First, that black has a tendency to lengthen lines and give an effect of slenderness; that it also accentuates hollows and angles and that this effect is intensified with distance. Hence, black is seldom satisfactory on the concert stage while it may be entirely so in the drawing room where the artist appears at close range and on a level with her audience.

Black velvet gives a fairness to the skin without detracting from its delicacy, and because of its soft sheen is often becoming where either black cloth or satin is not.

White is a favorite color but it should be remembered that there are many shades of white or, at least, that is as near as it can be expressed.

It gives a fairness to the complexion by throwing out a light that affects whatever is within its range. Every woman may find some shade of white that she can wear, while the "girl with the auburn hair" may appear a ravishing beauty in spite of freckles if only she will keep to soft whites and grays.

Wide latitude is allowed in the matter of color combinations this season, and it is a temptation to use them lavishly, but from the range of vision of the audience, every detail of contrast, either in color or in the decorative element, is so accentuated that the concert artist cannot be too discriminating in her choice of colors or too particular in blending them harmoniously.

Last, and most important of all, it should be borne in mind that "things seen by candle light do not seem the same by day." Observe, however, the rule of selecting frocks for evenings to match eyes and flesh tints, and for daytime wear to suit the hair, and you are reasonably sure not to make any very grievous mistake.

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Elegant simplicity characterizes the prevailing fashions for women, and all the new materials and the new trimmings are especially designed to carry out this effect. The cloth gown is the feature of the season. It is worn everywhere—morning, afternoon and evening, formally and informally. The fabrics themselves are of exceptional beauty, lustrous as satin, and soft and pliable, and possessing the draping qualities demanded by the new modes.

The broadcloths are of chiffon weight and they, together with Venetian, prunella and satin cloth are frequently worn in preference to silk and have been much in evidence at the early season musicales and concerts.

Among a number of such costumes worn last week when Max Fiedler appeared with the Boston Symphony Orchestra was a strikingly handsome three piece suit in Nazimova satin cloth. "Nazimova" is a peculiarly indefinable shade named for the actress, and is somewhere between a donkey gray and a wistaria. The dress itself was an empire princess, cut in two breadths and plain, except for some appliqué embroidery embodying the dress shade which outlined a small round yoke of lace with its high, close fitting stock, and a crush silk sash that marked the empire waist line and, knotted at the side, fell quite to the hem of the skirt. A graduated box plait, extending over the shoulders on either side, back and front from hem to hem, emphasized the long clinging lines which are so eagerly sought this year. These plaits were decorated with a succession of silk covered buttons. Soutache braiding or small buttons and simulated button holes might be used in developing such a model.

The coat that accompanied this very attractive gown showed many points that were entirely unique. It was so distinctly of this year's vintage that there was no mistaking it, and yet it was in no degree conspicuous. It was of the dress material, long and straight, with seams only under the arms. At knee depth it was met by a nine inch band of the same material, cut bias, and heavily decorated with the appliqué embroidery, similar to that which trimmed the gown. The straight, loose sleeves were covered with the appliqué to within about two inches of the bottom, the remaining space being plain. The garment was collarless. At the top of the straight front edges the corners were turned over forming tiny reverses which were faced with white satin which also lined the entire coat. Long white gloves and a white hat, the crown swathed with silk matching the gown shade, and with a single long ostrich plume, extending diagonally across from the front, completed the really fascinating costume.



## GRAND OPERA IN NEW YORK



### OPENING OF MANHATTAN OPERA.

#### "Tosca" Produced with Success.

The Manhattan Opera opened with brilliancy and eclat on Monday night, the special attraction being Puccini's "Tosca," with Maria Labia, of Berlin, in the title role.

To persons of fashion, and metropolitan music lovers, this premiere meant merely the formal opening of New York's regular opera season. To the trained observers, however, of musical doings in this city, the "Tosca" performance marked the beginning of the Manhattan's third consecutive season, a season which, from all accounts, will be financially the most successful in the history of the institution.

The sole managerial head of the Manhattan Opera is Oscar Hammerstein, and to him chiefly is due the fact that the enterprise safely weathered its first precarious months, and now seems to be established on a sound and permanent basis. He was the first man in this town who dared to believe that the Metropolitan's monopoly of grand opera on the largest scale was not an inviolable and sacred heritage deeded to that house alone. How Hammerstein went about the job to prove that the production of grand opera is not the leviathan task it had always been supposed to be, and, furthermore, how he demonstrated to the American public that there were other singers and other operas in the world than those heard perennially at the Metropolitan, and lastly, how his success brought about the overthrow of Conried at the older house, and caused a revolution in its principles, policies and repertory—all that is written on the books of this town's musical history, and need not be recapitulated at length in this place. Suffice it to say that Oscar Hammerstein's entry into the operatic field was the most significant musical event that could have transpired in New York. He has benefited himself, he has benefited the Metropolitan, he has benefited Gatti-Casazza and Dippel—for with all due regard to the unquestioned ability of those two gentlemen, their predecessor never would have lost his health or his position had it not been for the hard fight Hammerstein gave him—and, finally, the Manhattan manager benefited composers and singers whose reputations in New York were more or less mythical, for they did not learn the gentle art of advertising until after Hammerstein had laid hold of them and made them the subjects of his transcendental genius for sensational exploitation. Hammerstein showed the opera public of this city how large, and rich, and influential, it really is, and he also awakened it to the fact that Wagner and the old Italian composers were not the only men who had written grand opera worthy of being heard. Better than all, Hammerstein once again emphasized the good, sturdy American principle that in this country practically nothing is beyond the man who has the courage, the energy and the perseverance to reach out for it, provided also that he has the bulldog qualities necessary to hang on after he secures what he wants. All honor to Hammerstein, and more power to his purse and his performances, here and in Philadelphia! The cast of "Tosca" last Monday was as follows:

Flora Tosca .....	Labia
Mario Cavaradossi .....	Zenatello
Baron Scarpia .....	Renaud
Cesare Angelotti .....	De Grazia
The Sacristan .....	Gilbert
Spoleto .....	Montanari
Sciarrone .....	Fossetta
Jailer .....	Reschiglian
A Shepherd .....	Severina

"Hammerstein's luck," some of the envious called it, when most of his singers of the first season turned out to be exceptional artists. "Hammerstein's luck" still clung to him during the second year of his operations at the Manhattan, although toward the end of the winter a small voice here and there began to speak of "Hammerstein's judgment." Last Monday evening, when Labia burst upon the scene in "Tosca," and proved to be young, good to look upon, and possessed of a splendid voice, there was no one left, even of Hammerstein's detractors (oh, yes, he has some), to call him merely lucky; the consensus of opinion acknowledged him wise for cap-

turing a comparatively unknown soprano, who bids fair to develop into a New York operatic "star" of decided magnitude.

Previous to her debut here, Labia was prominent only in Berlin, where she jumped into fame two seasons ago as a dramatic soprano of pronounced gifts. This city does not usually secure its opera singers via Berlin, and, therefore, local curiosity was rife to hear her, especially as Hammerstein's press campaign had painted her as a countess in her own right, and an "Arabian Night" beauty. First of all, Labia is agreeable of face, even if she does not, by any means, measure up to the advance descriptions Hammerstein's perfervid pen had promulgated. Her figure, so far as could be judged from the more or less loose Tosca gown, is fairly slender. In height, Labia appears to be a trifle shorter than the average. She has mobile features, physical animation, and much natural grace of movement. Her general appearance is not greatly unlike that of Geraldine Farrar. Labia's voice, a soprano, of strength and quality, did not show at its best in the first act, and seemed throaty at times, owing to palpable nervousness. The big second act, however, made the singer lose self consciousness, and here she exhibited her best vocal paces. Her high tones are full, clear and vibrant, and of exquisitely sweet timbre, when used "in the head." The middle voice is less evenly developed and revealed some patchy places. The low tones have body and ring. Labia commanded all the resources of color and declamatory delivery. She reflected eloquently every shade of feeling, from tenderest love and most pitiful pleading to fiery jealousy, passionate hatred and murderous rage. In the love episodes she found vocal accents particularly sweet and seductive, and her singing of the scenes with Scarpia, while Mario was being tortured, left nothing unexpressed in the way of poignancy and pathos. As an actress, Labia attained great heights. Her coquetry and quick jealousy in the first act, her myriad of moods in the second act, culminating in the savage gloating over Scarpia's lifeless body, and her tragic realization of Mario's death on the prison parapet—all those moments were depicted with real histrionic power and a wealth of gesture and facial expression. If at times Labia seemed to verge on the melodramatic, it should not be forgotten that the part of Tosca calls for exactly that kind of temperament. Altogether, this new singer made a distinctly favorable impression and created a general desire to hear her soon in the rest of her repertory. The audience recalled her again and again, and left no doubt of its approbation.

Zenatello is an old friend at the Manhattan, and his splendid singing and convincing acting need no lengthy exposition in this account. As was to be expected, his Mario was sympathetic and tuneful. His voice has all its former ardor and sensuous charm. He was especially impressive in the scenes depicting defiance of Scarpia.

Renaud, that supreme artist, as Scarpia added another masterpiece to his already long list of famous operatic characterizations. The part in itself is a good one, but the wonderful Frenchman contributed to it many subtle touches new to our local stage. He created a real sensation and was applauded accordingly. Gilbert did a capital piece of work as the Sacristan.

Campanini and his orchestra displayed their customary authority, polish and power of nuance—with the one exception of a very badly performed cello solo at the opening of the third act. The scenic equipment and stage management were beyond reproach. All the artists, together with Hammerstein and Campanini, were made to come forth and bow repeatedly after the end of each act. Hammerstein, in fact, delivered a speech, which was not heard beyond the first row in the orchestra. However, that did not prevent the standees in the rear from hurling enthusiastic "bravos" at the brave impresario.

The Metropolitan will give at least 100 performances in New York and thirty-two in Philadelphia and Brooklyn this season, and make a road tour. On certain days the company will give simultaneously performances in New York and Brooklyn, also in New York and Philadelphia.

### GRAND OPERA NOTES.

The Metropolitan closed its subscription sale a week earlier than usual, because it had no more seats to sell. The Manhattan reports that its subscription is larger than ever before.

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The Manhattan will give about 100 performances each in New York and Philadelphia, and two weeks of opera in Boston. Every Saturday the company is booked for four performances, two in New York and two in Philadelphia.

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The boxholders of the Philadelphia Opera will be as follows:

Mrs. J. Dundas Lippincott, George W. Elkins, George D. Widener, Dr. S. Lewis Zeigler, Richard Y. Cook, George H. Frazier, George H. Earle, James L. Sullivan, R. W. Meirs, Isaac H. Clothier, Jr., C. Howard Clark, Jr.; Mrs. Charles W. Henry, Mrs. George Woodward, Samuel F. Houston, Alexander Van Rensselaer, Robert K. Cassatt, Drexel Paul, Theodore W. Cramp, Mrs. H. P. Sauer, Mrs. John Jacob Alter, William Disston, George W. Norris, Robert W. Lesley, Edward B. Smith, William Hinckle Smith, Joseph B. Townsend, Rodman E. Griscom, Mrs. Henry Pratt McKean, Henry B. Coxe, Alexander B. Coxe, Charles E. Coxe, William T. Wright, J. N. Pew, C. Hartman Kuhn, Dr. Joseph Leidy, J. Gardner Cassatt, Mrs. Thomas Leaming, Edgar Scott, Frederick Thurston Mason, Mrs. Francis L. Potts.

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"Aida" will be sung on the opening night of the Metropolitan Opera season, Monday, November 16. Emmy Destinn is to make her first appearance in the titular role; Pasquale Amato, a new baritone, will be heard for the first time as Amonasro, and Lenora Sparkes, also a newcomer, will sing the role of the Priestess. The balance of the cast will include Homer as Amneris, Didur as Ramfis, and Rossi, a new basso, as the King. Arturo Toscanini will conduct. "Walküre" will be sung on Wednesday evening, November 18. Schmides, the new German tenor, will make his debut here as Siegmund. Feinhals will be the new Wotan, and Allen Hinckley will sing Hunding for the first time here. The other principal roles will be entrusted to Galski, Fremstad and Homer. Hertz will conduct "Madam Butterfly" will be the opera on Thursday evening, and it will mark the re-entry of Farrar as Cho-Cho-San. The principal artists who will also appear will be Fornia, Caruso and Amato. Toscanini will be the conductor. "Traviata" will be given on Friday evening for the re-appearance of Sembrich, who will have as associates Bonci and Amato. The conductor will be Francesco Spertino, a newcomer this season. "Tosca" will have its first performance at the Metropolitan this season on Saturday afternoon, and Eames will again be heard in the titular role. The other parts by Caruso, Scotti, Paterna, the new basso-buffo, and Ananian, also a new basso. The conductor will be Toscanini. "Boheme" has been selected as the opera for the first performance at popular prices on Saturday evening. Ariodante Quarti, a new tenor, will make his first appearance here as Rodolfo. Farrar will sing the role of Mimi and Isabella l'Huillier will also be heard for the first time as Musetta. The other principals will be Campanari, Didur, Rossi and Paterna. Spertino will conduct.

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As a preliminary to the regular season of the Metropolitan Opera, "Faust" will be sung at the Academy of Music in Brooklyn on Saturday evening, November 14. This will be the first of the series of fourteen performances that will be given in Brooklyn this season by the Metropolitan Opera Company. Gounod's opera will be interpreted by Farrar, Isabella l'Huillier, Mattfeld, and Caruso, Didur and Ananian. Jean Noté, the new French baritone, will make his first appearance in this country in the role of Valentin. The conductor will be Spertino.

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Burgstaller arrived in New York today (Wednesday) from Bremen.

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Destinn, just arrived in New York, is engaged for three years at the Metropolitan, for \$500 per performance.

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Frances Alda, coloratura singer at the Metropolitan, has arrived from Europe. On the same ship was Noté, the new Metropolitan baritone.



**Archer Gibson's Playing.**

On the occasion of a fashionable wedding at the Brick Presbyterian Church recently, Fifth avenue and Thirty-seventh street, organist Gibson "entertained" the assembling multitude by a series of organ pieces. Many of these were orchestral transcriptions of his own, others were original, like his "A Love-Dream," just published; others were improvised, and still others belong to the strict school of organ music. The way he plays these things stuns the average listener, and makes the organist who is present sit up and wonder how he does it. There are organists who have sat at his side during his playing, yet leave the perch of observation no wiser than when first seated, such is the might of his technique, all encompassing, magnetic, so that to will is to do, and to do means an amazing exhibition of technique, musical interpretation and engrossing warmth of delivery which enchains the senses. "How do you do it?" is often hurled at Archer Gibson by his confrères, who acknowledge his genius, but cannot grasp its manifestation. All they know is that he gets startling results, impossible effects, and feet, hands and brains must unite in this! Gibson's reply to the query is a sphinx-like smile, and a "Pooh! That's nothing."

**Alberto Jonas Debut in Leipsic.**

[Cablegram from Leipsic Office, THE MUSICAL COURIER.]

NOVEMBER 9, 1908.

To Musical Courier, New York:

Alberto Jonas made his first appearance in Leipsic with the Philharmonic Orchestra, playing the Grieg concerto. The public was most enthusiastic. Encores demanded.

SIMPSON.

**Banquet in Honor of Dr. Wullner.**

The Associated German Musical Conductors of America will give a banquet Saturday, November 14, in honor of Dr. Ludwig Wullner, who will make his first appearance in America in song recital at Mendelssohn Hall on the afternoon of the same day. Among the guests who have been invited are Walter Damrosch, Wassily Safonoff, Arnold Volpe, Gustav Mahler, Andreas Dippel, Alfred Hertz, Rafael Joseffy, A. Steinert, Oscar Saenger, H. F. Krehbiel, William J. Henderson, Henry T. Finck, Richard Aldrich, M. Halpern, Henry Weil and Arthur Schoenstadt.

**Bloomfield Zeisler's Popularity Unabated.**

No sooner is a Fannie Bloomfield Zeisler recital announced in New York than her numerous admirers begin to send in their requests for special numbers to be included in her program. For her New York recital, December 12, the only one which she will give here this season, Mrs. Zeisler has prepared a program which should satisfy all of her admirers. For her annual recital in Chicago, which does not take place until the end of the month, every seat is now sold.

**Volpe Concerts.**

The first concert of the Volpe Symphony Orchestra will be given at Carnegie Hall, Thursday evening, November 19. The assisting artist will be Dr. Ludwig Wullner, who will recite Max Schilling's "Das Hexenlied." London Charlton announces three concerts to be given by the Volpe organization, the two subsequent to the one mentioned above being scheduled for January 21 and March 25.

**Baldwin Organ Recitals at City College.**

Wednesdays at 3, Sundays at 3:30 o'clock, Samuel A. Baldwin gives hour long recitals at City College. The splendid acoustics of the immense hall well bring out such pieces as he will play today (November 11), including Liszt's "Prelude and Fugue on the name B-A-C-H" (recently played on that organ by Lemare). The coming Sunday (November 15), at 3:30, he repeats the "Wagner

**1908 Fifth Season — Carnegie Hall 1909****The Volpe Symphony Orchestra**

of New York (Inc.)

ARNOLD VOLPE . . . . . Conductor

**THREE SUBSCRIPTION CONCERTS—Thursday Evenings, November 19th, January 21st, March 25th.****First Concert, November 19th, at 8:15****Assisting Artist, DR. LUDWIG WÜLLNER**

PROGRAM.

1. Overture, "Egmont" . . . . . Beethoven
2. Symphony in D minor . . . . . Cesar Franck
3. Recitation, "Das Hexenlied" . . . . . Max Schillings

**DR. WÜLLNER and ORCHESTRA**

4. Overture, "The Flying Dutchman" . . . . . Wagner

**Other Soloists, ALBERT SPALDING and KATHARINE GOODSON**

Season Tickets, \$4, \$3, \$2, \$1. Subscriptions now being received by London Charlton, 86½ Carnegie Hall, and at Carnegie Hall box office.

MASON &amp; HAMLIN PIANO USED.

Program," playing the march and chorus from "Tannhäuser," vopsiel to "Lohengrin," vopsiel and introduction to Act III, "Die Meistersinger," "A Siegfried Idyll," "Waldweben" and "Good Friday Music." Men, women, children, all attentive, make up the Sunday audience to a large extent. The going in and out during the numbers is forbidden by attendants, and the result is an ideal attitude and audience.

**The Cappiani Method and Anna M. Schirmer.**

Madame Cappiani has decided she will not return to America this season, and her pupil, Anna M. Schirmer, has naturally fallen heir to those seeking Cappiani's method and instruction. Miss Schirmer lost her voice some years ago through illness, and regained it, with increased range and power, entirely through the merits of this method. She first began to study with Madame Cappiani over a dozen years ago, when she sang in Carnegie Hall and cities in this vicinity, and last year she spent four months in further study at the madame's villa in Switzerland. Cappiani's book on singing, recently issued, is having wide



ANNA M. SCHIRMER.

circulation, and Miss Schirmer carries out its precepts in detail. Many who in the past have studied, or contemplate study on these lines, will find in Miss Schirmer the right authority. She is at 147 West Seventy-first street, New York, Monday and Thursday, and at 19 Elm street, New Rochelle the rest of the time. A letter from Madame Cappiani reads:

ROSE-FRANCO, Suisse, September, 1907.

My former pupil, Anna M. Schirmer, came this summer, 1907, to my villa at Rodi-Fiesso, Switzerland, to receive my tuition again in vocal culture to perfect herself as a singer and teacher. Her intellect, as well as her diligence in the study of my method, make her, I believe, able to impart it to others with great success, the more so as she can with her own beautiful soprano voice illustrate her explanations. Church work is also familiar to her.

LUIA CAPPIANI.

**Arrighi's School for Church Singers.**

The School for Church Singers, founded by Garibaldi Arrighi, Metropolitan Opera House studios, 1425 Broadway, is entering on a very successful season. Mr. Arrighi not only offers the members the benefit of his wide experience as a voice specialist, but also gives his pupils practical experience at regular church services. Last Sunday, at the Reformed Episcopal Church, Madison avenue and Fifty-fifth street, Schillings' festival "Te Deum" was sung, the soloists being Mrs. O. D. Stout, Miss I. Price, A. L. Niland and J. Lister, assisted by a chorus, all members of the school. At the evening service the soloists were Miss H. M. Hofer and E. Hack. At the Broome Street Tabernacle, in the afternoon, the soloists were Miss A. Falkenmeyer, Miss A. Hahn, Thomas J. Jones, and B. W. Hill. Mr. Arrighi recommends his school to churches desiring the services of experienced singers.

**CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.****Mrs. H. H. A. Beach.**

The Year's at the Spring . . . . . Mme. Nordica, Warren, Pa.  
The Year's at the Spring.

Mrs. Emma H. Dawdy-Sessions, Peoria, Ill.  
The Year's at the Spring . . . . . Miss Jessie McVey, San Francisco, Cal.  
The Year's at the Spring . . . . . Mrs. Clara W. Jackson, Malden, Mass.  
Autumn Song . . . . . Mme. E. Kleski-Bradbury, Boston, Mass.  
Chanson d'Amour . . . . . Charles E. Morrison, Haverhill, Mass.  
Ecstasy . . . . . George C. Tooker, New York, N. Y.  
For Me the Jasmine Buds Unfold,

Miss Ethel Clement, Hillsboro, N. H.  
Dearie . . . . . Mrs. Franc M. Clement, Hillsboro, N. H.  
The Sea Fairies. Cantata for Women's Voices,  
Matinee Club Choral, Philadelphia, Pa.  
The Sea Fairies. Cantata for Women's Voices,  
Morning Choral Club, St. Louis, Mo.  
The Chambered Nautilus. Cantata for Women's Voices,  
Thursday Morning Club, Boston, Mass.

**George W. Chadwick.**

Two Folk Songs . . . . . Mme. Schumann-Heink, New York, N. Y.  
The Danza . . . . . Mme. Schumann-Heink, New York, N. Y.  
The Danza . . . . . Miss Lila Ormond, Manchester, N. H.  
The Danza . . . . . Mrs. Jessie Walters Northrop, Bay City, Mich.  
The Danza . . . . . Mrs. Charles Krum, Chicago, Ill.  
The Jacqueminot Rose . . . . . Miss Elsie Lincoln, Des Moines, Ia.  
Before the Dawn . . . . . John Young, Crawford, N. J.  
Before the Dawn . . . . . Mr. H. J. Fellows, Buffalo, N. Y.  
Before the Dawn . . . . . Ralph Lick, Boston, Mass.  
Were I a Prince Egyptian . . . . . Mr. J. W. Hooper, Chicago, Ill.  
O Let Night Speak of Me,

Mme. Schumann-Heink, Minneapolis, Minn.  
O Let Night Speak of Me . . . . . Miss Margaret Goetz, Santa Ana, Cal.  
O Let Night Speak of Me . . . . . Miss Olive Phoenix, Davenport, Ia.  
Thou Art So Like a Flower,

Miss Julia M. Neppert, San Francisco, Cal.  
Dear Love, When in Thine Arms,  
Miss Josephine Martin, Newtonville, Mass.  
Dear Love, When in Thine Arms,

Miss Jeanne Ferenczy, Brooklyn, N. Y.  
Sweetheart, Thy Lips . . . . . Miss Genevieve Jackson, San Jose, Cal.

**H. Clough-Leighter.**

O Heart of Mine . . . . . Miss Margaret Goetz, Coronado Beach, Cal.  
O Heart of Mine . . . . . Miss Rose Fish, Boston, Mass.  
O Heart of Mine . . . . . John B. Miller, Davenport, Ia.  
O Heart of Mine . . . . . Miss Anna Griewisch, Chicago, Ill.  
Across the Fields to Anne. Cantata for Women's Voices,  
Matinee Club Choral, Philadelphia, Pa.

**Charles Dennee.**

Sleep, Little Baby of Mine . . . . . Miss Borghild Balstad, St. Paul, Minn.  
Sleep, Little Baby of Mine . . . . . Miss Mary E. White, Trenton, N. J.  
Sleep, Little Baby of Mine . . . . . Miss Pearl Grady, Galesburg, Ill.  
O Moment that I Bless. Duet for Soprano and Baritone,  
Miss Susie R. Stowell and Robert D. Spear, Burlington, Vt.

**Arthur Foote.**

The Nightingale Has a Lyre of Gold . . . . . Mme. Sembrich, Boston, Mass.  
Requiem . . . . . Mme. Nordica, Warren, Pa.  
Requiem . . . . . Frederick Hastings, Ocean Grove, N. J.  
Bisesa's Song . . . . . Mrs. Bertha Cushing Child, Baltimore, Md.  
Bisesa's Song . . . . . Mrs. Frances Dunton Wood, Boston, Mass.  
Bisesa's Song . . . . . Mrs. Susan Hawley Davis, New York, N. Y.  
Love Is a Bubble . . . . . Miss Rose Olitzka, New York, N. Y.  
Love Me If I Live . . . . . Miss Anna Miller Wood, Berkeley, Cal.  
Love Me If I Live . . . . . Heinrich Meyn, New Haven, Conn.  
Love Me If I Live . . . . . Miss Flossie Palmeter, Berwick, N. S.  
Before Sunrise . . . . . Frederick Hastings, Ocean Grove, N. J.  
In Picardie . . . . . Mrs. Louise L. Blackmore, Waverly, N. Y.  
In Picardie . . . . . Mrs. Evelyn Cook Williams, Providence, R. I.  
In Picardie . . . . . Miss Carrie Dermody, Muscatine, Ia.  
Loch Lomond . . . . . Miss Anita Parker, Mill Valley, Cal.  
Ashes of Roses . . . . . S. Howard Brown, Minneapolis, Minn.  
Ashes of Roses . . . . . Miss Viola Bimberg, New York, N. Y.

**Margaret R. Lang.**

An Irish Love Song . . . . . Mme. Schumann-Heink, New York, N. Y.  
An Irish Love Song . . . . . Miss Anna Miller Wood, Berkeley, Cal.  
An Irish Love Song . . . . . Miss Christine Miller, St. Paul, Minn.  
A Poet Gazes on the Moon,  
Mrs. Bertha Cushing Child, Baltimore, Md.  
Day Is Gone . . . . . Mrs. Louise L. Blackmore, Waverly, N. Y.  
Day Is Gone . . . . . Asa Howard Geeding, Morristown, N. Y.  
Day Is Gone . . . . . Mrs. H. M. Tilroe, Syracuse, N. Y.

**A Lynes Evening at Seattle, Wash.**

Piano, Mazurka in Eb . . . . . Miss M. Jack  
Contralto solos . . . . . Miss Hazel Robertson  
"Twice My Heart."  
Good-bye, Summer.  
Reading, Sketch of Frank Lynes' Life . . . . . Agnes Lockhart Hughes  
Tenor solos . . . . . Wm. Francis Hughes  
Sweetheart,  
My King.  
Contralto solo, A Bedtime Song . . . . . Miss Hazel Robertson  
Piano solo, Valse Brillante . . . . . Miss M. Jack



CHICAGO, Ill., November 7, 1908.

The fourth program of the Theodore Thomas Orchestra presented the first soloist of the season, Emil Sauer, who played his own concerto, No. 1, in E minor. Essentially a pianistic work of much charm, rhythmic and thematic, and orchestrated in a manner that proves Mr. Sauer has mastered the technic of orchestration, as well as that of his chosen instrument. There is no pianist now before the public who displays more fully the artistic and thoroughly musical side of piano playing than Mr. Sauer, and it is with pleasant anticipation that the musical public awaits his recital, announced for November 28, at Music Hall. The orchestral numbers of the program were: Overture, "In Autumn," op. 11, by Grieg; tableau musical, "Baba Yaga," op. 56, by Liadow, and symphony No. 5, E minor, op. 64, by Tchaikowsky.

Mary Angell, the beautiful and young pianist, and George Hamlin, the ever popular tenor, will give a concert Saturday afternoon, November 14, at Orchestra Hall, under the management of F. Wight Neumann. This will be Miss Angell's first appearance in Chicago since her return from Europe, and her many friends are looking forward with pleasure to this event. The Chicago public will be especially interested in this concert, as it is given under the auspices of the Service Club, whose annual entertainment for the benefit of worthy charities always attracts a socially distinguished audience. The Service Club contributed in former years to such organizations as Chicago Bureau of Charities, visiting Nurse Association, Allendale Farm, Home for Crippled Children, Home for Incurables, workers' creche, etc. And in addition to these charities they have aided many destitute families and individuals.

Arthur Hartmann, the violinist, was heard in a joint recital with Rosa Olitzka on November 1, at the Studebaker Theater, under the direction of Charles L. Wagner. Mr. Hartmann opened his recital with the Saint-Saëns concerto in B minor, one of the loveliest of violin compositions, which he played with consummate art and skill, this type of composition seeming to be most fittingly adapted to Mr. Hartmann's style, or vice versa. Later, Mr. Hartmann played the Bach grand fugue in A minor for the violin alone, and a group consisting of air by Goldmark, "Il pleure dans mon cœur" by Debussy-Hartmann and mazurka by Zarzky. Mr. Hartmann draws a wonderfully mellow tone and he has mastered all technical difficulties, his art concealing art and astonishing by its complete ease of execution and complete mastery. Alfred Calzin was the accompanist for Mr. Hartmann. A newcomer to Chicago as a recitalist was Madame Olitzka, contralto, the possessor of a beautiful, pure contralto timbre, and encompassing a great range. Madame Olitzka, whose training and experience have been of the most extensive

order, sang three groups of songs with charm and fine understanding. Unfortunately, Madame Olitzka was hampered by her accompanist, Marx Oberndorfer, who, much as it is unpleasant to say it, was incompetent and inartistic to a degree, seemingly possessing neither technical equipment nor musical understanding on which to base his claim to the title of accompanist. In the Schubert number, "Der Doppelgänger," which Madame Olitzka gave with such impressive dramatic fervor, the limitations of her accompanist were most woefully apparent. If some of those young pianists who are wearing their young lives away to a frazzle in their struggle to graze in the virtuosic field would devote their time and energy to the learning of the entire song literature, not alone to the mastering of the technical difficulties, but to the acquiring of an artistic interpretative ability, and a thorough musicianly knowledge of the classification of the schools, there would come to them some semblance of success in future years, on both the artistic and financial sides; for although Chicago can lay claim to many diversified channels of art, that of the accompanist is sadly neglected. In answer to the question why such raw material was given credence, the replies were: "What are we to do? We can't afford to bring an accompanist from New York, and we knew of no one here, and we accepted what was offered." This is not wholly true, but it expresses a pathetic condition of affairs; to give opportunity to home talent is commendable, but when selection is made, discrimination should rule. There is musical savoir faire, as well as the other variety. May the stars be more propitious when the next home selection is made!

Fannie Bloomfield Zeisler gives a piano recital Sunday afternoon, November 15, at Orchestra Hall, under the direction of Mr. Neumann. Mrs. Zeisler, though her field of work and reputation are worldwide, is, nevertheless, claimed by Chicago as her own. She has a unique hold upon the affections of the Chicago people, who admire in their celebrated townsman those rare combinations of genius and simplicity, of great artistic achievements and genuine womanly qualities, which are so rare. Her appearance will not only mark an event in the local musical world, but will also prove of no little social interest, as probably no musician, local or from abroad, occupies a more enviable position in society. Mrs. Zeisler will play the following program:

Gavotte and Variations.....Rameau  
La Fleurie ou la tendre Nanette.....Couperin  
Papillons, op. 2.....Schumann  
Fantaisie, op. 49.....Chopin  
Nocturne, op. 27, No. 2.....Chopin  
Fantaisie Impromptu, op. 66 (by request).....Chopin  
Ballade, op. 47 (by request).....Chopin  
Prelude, No. 1, from Pour le Piano.....Debussy  
Prelude (Etude, op. 52, No. 3).....Saint-Saëns  
Divertissement (Nouvelle Etude Artistique, op. 107, No. 9).....Godard  
Paraphrase de Concert on Themes, from the opera, Eugene Onegin. Transcribed for piano by Pabst, op. 81 (by request).....Tchaikowsky

Emil Sauer, the eminent piano virtuoso, has been engaged by Mr. Neumann for a recital, Saturday afternoon, November 28, at Music Hall. This will be Mr. Sauer's only recital and also his farewell appearance in Chicago, as he returns to Europe before the end of the year to fill his European engagements.

An event of more than passing interest will be the appearance of Cecile Chaminade, the world's greatest woman composer, at Orchestra Hall, Sunday afternoon, November 22, under the direction of F. Wight Neumann. At her debut in New York, Carnegie Hall was packed with an audience that probably has never been equalled in size at any recital given in New York. Standing room was at a premium and hundreds of people were turned away.

Olive Fremstad and Cecil Fanning, baritone, gave a joint recital in Orchestra Hall on November 7. Madame Fremstad was heard in a varied program, including the finale from Strauss' "Salome," but owing to the accompaniment, played on the piano, the impression was anything but attractive or alluring. Madame Fremstad was much more interesting in her other numbers, particularly those lying in the middle and lower registers. Cecil Fanning,

who is of the younger generation of baritones, found his best moments in the two Carl Loewe songs, "Henry the Fowler" and "Edward," also Arthur Whiting's "Fuzzy Wuzzy" (from Kipling's "Barrack Room Ballads"). H. B. Turpin, who acted as accompanist for Mr. Fanning, is an artist of the greatest finesse, and his work was keenly enjoyable and artistically correct.

Myrtle Elvyn has been engaged by the St. Paul Symphony Orchestra, Walter H. Rothwell, conductor, for one of the orchestra's symphony concerts, to be given on December 1. November 16, Miss Elvyn will play in Grand Rapids, and on November 14 in Chicago, before a large gathering of the nuns from the various convents, the third occasion this sympathetic young artist has been engaged for this sort of work.

There has been such a general demand for the rehearing of the Hugo Wolf cycle of six songs that the Musical Art Society has decided to include them in their first program, December 1, at Orchestra Hall.

The Heinze Musical Club will hold the first of a series of Sunday afternoon musicales November 8, at the Auditorium Building. The musical program will be played by Hazel Harrison, pianist.

Gustaf Holmquist, who has recently been added to the Wolfsohn management, will sing for the Milwaukee Music Verein on November 23, in Saint-Saëns' "Samson and Delilah."

Allen Spencer will be heard in a piano recital at Music Hall on November 17. Mr. Spencer has prepared a specially attractive program for his annual recital.

Mary Wood Chase will give a piano recital at Music Hall on November 19, under the direction of F. Wight Neumann. It is several seasons since Miss Chase has played in recital in Chicago and this occasion may be termed a re-entree before a Chicago audience. In the last few seasons Miss Chase has played extensively throughout the West, meeting with unquestioned success on every occasion. Miss Chase will play the following program:

Variations in A.....Mozart  
Variations and Fugue on Handel Theme.....Brahms  
Impromptu, op. 36.....Chopin  
Nocturne, op. 15, No. 2.....Chopin  
Sonata, op. 58.....Chopin  
Paraphrase on Beautiful Blue Danube.....Strauss-Schütt  
Valse caprice.....Eric de Lamar  
An Evening in Grenada.....Debussy  
Radinage.....Chopin-Godowsky  
La Campanella.....Paganini-Liszt

Ragna Linne, who has but recently returned to Chicago from a three months' trip abroad, has some very talented pupils in her clientele, among whom are Lina Linehan, who is the soprano soloist at the Methodist Church in La Grange, and Carrie Hasselrüs, who is the contralto soloist in the same church, and who formerly sang at Unity Church. Miss Linehan will be heard in concert in Hammond, Ind., on November 16. Madame Linne has numbered many of the most successful singers as her pupils; Sophia Brandt, who recently sang here in the leading role in the "Waltz Dream," received all her early training under Madame Linne and is most anxious that the world in general shall know it. Madame Linne will sing for the Woodlawn Woman's Club on December 2.

The Cosmopolitan School of Music has just issued a little prospectus informing the public of some interesting plans for the proper "bringing out" of the young American artist student. The prospectus will have more than the ordinary interest for MUSICAL COURIER readers, for it is putting into active and practical form the ideas and aims that this paper has been working for years in the furtherance of, and that is for the conditions that shall permit of the equal recognition of the American artist with the foreign born artist on the basis of merit and ability, eliminating all extraneous and nationalistic considerations. A series of concerts will be given at Orchestra Hall by

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students of the artist classes of the various departments, with the assistance of members of the Theodore Thomas Orchestra forming an adequate orchestra for accompaniment work. The dates of these concerts will be November 18, December 9, January 13 and February 17. There will also be the regular series of students' recitals at Cable Hall throughout the year. A series of faculty concerts will be given at Auditorium Recital Hall later in the season. The following excerpt from the prospectus is of much interest referring to the students' recitals. "These performances will be distinguished, in that we shall have the opportunity to see demonstrated the talent and ability of our own children, developed and acquired in our own country, and by so doing, we shall enable the young artists and students to look forward with courage and cheerfulness to the fulfillment of their heart's desire, knowing that they may expect recognition and a well deserved reward for their long and arduous labors."

Adolph Weidig, formerly head of the harmony and theory department in the American Conservatory of Music, and who is abroad on a year's leave of absence, is meeting with much success in the placing of his compositions. At the Palmengarten, October 22, first concert at Frankfurt-on-Main, at which concert there were over 2,500 people in attendance, Mr. Weidig conducted his symphonic poem, "Semiramis," which was received with much enthusiasm and gratifying comment.

The Irish Choral Society will give its first concert of the 1908 season on December 8, at Orchestra Hall, when "Deidre," a cantata by Michael Esposito, will be sung, assisted by soloists and members of the Thomas Orchestra under the direction of Thomas Taylor Drill.

There is no more sterling artist before the public today than George Hamlin. Possessing a voice of the most sympathetic timbre, which is at all times under the most marvelous control, Mr. Hamlin adds to this a splendidly equipped mind, the mind of the intelligent, artistic and extremely musical personality. It is difficult to make any selections in a program so admirably interpreted as that of last Sunday, and it is here appended in its entirety:

Kantate, Die ihr des unermesslichen Welt als Schoepfer ehrt.

An eine Quelle.....	Mozart
Der Kuss.....	Schubert
Stille Thraenen.....	Beethoven
In's Freie.....	Schumann
Es blinkt der Thau.....	Schumann
Schifferliedchen.....	Rubinstein
Verschwiegene Liebe.....	Weingartner
O Süsser Mai.....	Wolf
Wir wandelten.....	Strauss
Dort in den Weiden.....	Brahms
At the Brook.....	Brahms
The Rose Awaits the Dewdrop.....	Grieg
The Fiddler of Dooney.....	Hadley
In meiner Heimath.....	Homer
Your Eyes (new).....	Hildach
Flower Rain (new).....	Schneider
Hymn to the Night (new).....	Schneider
Homeward (new).....	Campbell-Tipton

A dramatic entertainment will be given by the School of Acting of the American Conservatory, under the direction of Hart Conway, at Kimball Recital Hall, on Friday evening, November 13. The program will include "A Merry Meeting," a one act farce by Lestocq, to be pre-

sented by the Messrs. Bishop, Pereaux, and the Misses Oatis, Fowler and Marlett. "Chopstick and Spikins," a one act farce by Paul Merritt, to be presented by the Messrs. Storms, Bryant, and the Misses French, Bronson, Lamoreaux and Farson. "The Cape Mail," a drama in one act by Scott, to be presented by the Misses Davis, Dalton and Hattstaedt and the Messrs. Storms, Bryant and Bishop.

At the faculty concert to be given by the Chicago College of Music on November 12, an interesting orchestral number will be played for the first time in Chicago by an orchestra of seventy-five men, under the direction of Karl Reckzeh, who is responsible for bringing this work out. It is a fantasia by one of the younger Russian composers, Paul Juon, who has been brought to notice on the Continent by his many and varied dance rhythms. In this new composition there will be found some charming rhythmic measures and excellent thematic material.

Among the visitors to THE MUSICAL COURIER office this week was Mary Hallock, the pianist. Miss Hallock has been touring in the West and Middle West, opening her season at Harrisburg on October 15, and is having triumphal passage. Owing to her literary work, which, combined with her pianistic ability, adds versatility and charm to her programs, she is in great demand by the women's clubs, which have combined to do her honor. Of all her concerts, Miss Hallock likes those in educational institutions best, be it sectarian or not; all are equal favorites with her. This present season the Winged Sisters of Notre Dame presented Miss Hallock with a gold medal as a special mark of their delight with her interpretations, and the little Mennonite maids of Goshen College were equally prepared to take off their little gauze caps in her honor. Miss Hallock will appear at Drake University on November 19.

Mr. and Mrs. Frederik Frederiksen gave a joint recital before the Germania Club on November 5, playing with their usual success. The program consisted of the E minor sonata, op. 24, by Emil Sjögren, for piano and violin; the Saint-Saëns introduction and rondo capriccioso, played by Mr. Frederiksen, and two piano solo numbers played by Mrs. Frederiksen, the barcarolle and valse caprice, by Rubinstein.

At the first faculty concert by members of the Chicago College of Music Blanche Adler, who possesses a lyric soprano voice of fine quality and under excellent control, sang "Vor Sonnenaufgang," by Oscar Meyer; "Madchen mit dem rothen Mündchen," by Jan Gall; "Spanish Serenade," by Dessaurer, and "Twins in the Glorious Month of May," by Alice Barnett.

Jeannette Durno, who will have a very busy season this year both as a teacher of piano playing and concert pianist, will fill the following engagements in November and December: Recitals at Dubuque, Ia., on November 16-17; Battle Creek, on the 24th; soloist with the St. Paul Symphony Orchestra, on December 6; December 8, recital at Lafayette, Ind.; Indianapolis, on the 9th; Terre Haute, Ind., on the 10th, and Richmond, Ind., on the 11th.

More operas will be presented by the School of Opera of the Chicago Musical College this season than has been the custom at any previous time. The production in each case will be made under the direction of William K.

Ziegfeld, manager of the Chicago Musical College. The stage will be under the direction of Hermann Devries and Carl Reckzeh will conduct the orchestra of sixty pieces, and the chorus for each offering will be augmented to two hundred and fifty voices. The first opera is Gounod's "Romeo and Juliet," to be given in the Auditorium Theater on Tuesday evening, December 15.

The pupils of the Walter Spry Piano School were heard in their first pupils' recital on November 6, in Assembly Room. The well arranged program was played by the younger and intermediate grade pupils.

The opening concert of the forty-third annual series of Saturday matinees was given by the Chicago Musical College in Fine Arts Music Hall Saturday morning, October 7. Members of the faculty furnished the program for the opening concert as follows: Blanche Adler, soprano; David Grosch, baritone; Walter Golz, pianist, and Arthur Hand, violinist.

"A Quiet Family," a farce in one act by William Suter, will be the first offering of the students of the Chicago Musical College School of Acting this season, when their first matinee is given in Music Hall November 14. Members of the cast will be: A. Greenberg, Lee Berger, W. Tucker, John Davis, Jane King Leighton, Mrs. K. T. Pushman, Anzette Moore and Irene de Bue. The second offering at the same matinee will be "Gone Abroad," a comedy in one act by Evelyn Gray Whiting. The parts will be taken by Mrs. C. W. Boucher, Irene de Bue, Anzette Moore and Helen Bagg. Both plays will be produced under the direction of J. H. Gilmour, who proposes to give even more than the usual number of matinees heretofore announced by the Chicago Musical College. The third play of the afternoon was written by Pauline Phelps and Marion Short and is called "Saint Cecilia." The students who will appear are: Lillian Cochran, Elwood, Ind.; Adeline Anderson, Alta, Ia.; Lola Mercedes Lee, Chicago; Bernice Black, Kalispel, Mont.; Mary Mott, Ostego, Mich.; Martha Boucher, Marion, Ind.; Ruth Tomlinson, Chicago, and Arthur B. Birge, Peoria, Ill. EVELYN KAESMANN.

#### New York Concerts by the Flonzaley Quartet.

Loudon Charlton announces a series of three chamber music concerts to be given at Mendelssohn Hall this season by the Flonzaley Quartet. The dates are Tuesday evening, January 5; Tuesday evening, February 2, and Tuesday evening, March 16. The Flonzaleys are now touring Holland and Switzerland.

#### November Appearances for Isabel Hauser.

Isabel Hauser, the pianist, will play at Aimee Dupont's musicale, November 15, and for the Woman's Press Club, November 28. She will play solos both dates, and on the last will also play the piano part in the Mendelssohn trio in D minor, with Theodor Gerdohn, violinist, and E. Brönstone, cellist.

#### Noted Artists May Appear at Wanamaker's.

It is proposed to give some concerts during the week of November 16 at Wanamaker's, New York, for which Emil Sauer is proposed, also the Misses Sassard, and other artists.



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## MILWAUKEE NEWS.

MILWAUKEE, Wis., November 7, 1908.

William A. Kaun, of the William A. Kaun Music Company, has recently returned from Germany. While in Berlin he spent some time with his brother, Hugo Kaun, the composer.

\* \* \*

Genevieve Mullen, soprano, gave a concert on November 5 at the Athenaeum, with Mrs. Norman Hoffmann as accompanist. Miss Mullen has a soprano voice of wide range and considerable power, with splendid command over all her resources. She sang several old classical arias and a group each of modern German and modern English songs. Her interpretations are beautifully artistic, and there is something captivatingly simple in her manner that makes her listeners feel that she is trying to give them the intimate thought of the composer and to entirely sink her own personality in the composition. Consequently, one went away from her concert with a feeling of real musical satisfaction. Miss Mullen has much dramatic temperament, and big things may be expected of her.

\* \* \*

The Männerchor, under the direction of Albert S. Kramer, gave a concert the same evening, at which William Middelschulte and Marie White Longman, both of Chicago, appeared as soloists. The Männerchor did some exceptionally fine work and aroused so much enthusiasm that several of the numbers had to be repeated. The shading and the quality of the voices showed to great advantage, especially that of the tenors. Mrs. Longman had a splendid reception and the audience demanded several encores. Mr. Middelschulte played in his usual scholarly manner, and the concert as a whole was a gratifying success.

\* \* \*

There is an unusually large number of concerts announced for this month. Nordica appears next week with the Arions; Calvé with her own company, and the following week brings Chaminade, the Jaffe Quartet, and Bloomfield Zeisler with the Liederkrantz.

\* \* \*

Ferdinand Krauss, formerly of Berlin, Germany, will give a program of Loewe ballads on November 27.

\* \* \*

Maud Smith, a former pupil of Jedlicka and Klindworth, has returned from Germany, where she spent last winter in Berlin coaching with Alfred Apel. Miss Smith will probably be heard here and in Chicago in concert this winter.

\* \* \*

Frieda Koss gave a concert on October 22, assisted by Elizabeth Ernst, pianist, and J. Erich Schmaal, accompanist. Miss Koss, who has a rich contralto voice, the low tones of which are especially good, gave excellent interpretations; especially good were the German songs.

ELLA SMITH.

## Successful Pupils of Gustav Hinrichs.

The short season of grand opera which Gustav Hinrichs' Manhattan English Grand Opera Company gave last week at the Brooklyn Academy of Music afforded several of his advanced pupils an opportunity for debuts. In "Martha" a young tenor, Alfred Sappio, gifted with a very beautiful voice, sang the role of Lionel in a highly successful manner and a style which showed very little of the beginning debutant. In "Faust" the part of Marguerite was agreeably and pleasingly sung by Ernestine Jaegerhuber, while the part of Valentine was most successfully

taken by Mr. Perry, another one of Mr. Hinrichs' students, as was also that of Siebel (Marie Strebel) and Martha (Laura Edwards).

The many minor parts also afforded to a number of less advanced pupils an opportunity for trial appearances, such as Ruiz in "Il Trovatore" (Mr. Willman), the three maids in "Martha" (Misses Kennedy, Edwards and Laliberté) and Gaston in "La Traviata" (Mr. Willman) and Annina in the same opera, which was most satisfactorily rendered by Laura Edwards. All are students at Mr. Hinrichs' Manhattan Grand Opera School. Practical work and the opportunity for displaying practical results is what Mr. Hinrichs claims for his school. The total success of this short season was such that negotiations are pending for an extended season next spring.

## Mrs. Robert N. Lister.

Mrs. Robert N. Lister, soprano, has sung in some of the finest churches in Boston, among which are Trinity Church, that of Phillips Brooks, Piedmont Church, of Worcester,



MRS. ROBERT N. LISTER.

and is now at the beautiful Rogers Memorial, at Fairhaven, a building of pretentious wealth and beauty. Mrs. Lister is an American trained singer, and has studied and coached with several of the leading teachers both in Boston and New York. Her personal beauty and a voice of lyric quality, when combined on a platform, become strong assets in this young American artist's favor. Mrs. Lister is bound to succeed. Her repertory includes oratorio, operatic airs, songs in German, Italian, French and English.

She is what the conductors would call a quick study, being such a ready reader, and so blessed with musicianship she can get a part ready, if needs be, at very short notice. Mrs. Lister is an excellent French scholar and a woman of education. Her singing has the distinctive charm of musical feeling. It, while a high soprano, does

not in any way suggest a thin, light tone, but has a peculiar warm, rich quality, very unusual in a voice of her range.

Mrs. Lister has made a record for admirable work in oratorio given in several churches in Boston.

## Triumphs for Flonzaley Quartet Abroad.

Loudon Charlton has received a cable from Berlin reporting a tremendous success which the Flonzaley Quartet has just scored in the German capital. The message states that great enthusiasm was aroused, particularly over the Beethoven numbers, the success duplicating the Quartet's recent triumph in Leipsic. The Flonzaleys come to America early in January for an extended tour under Mr. Charlton's direction. Three New York concerts will be given in Mendelssohn Hall, three in Boston, and two in Chicago.

The following brief excerpts bear witness to the increased favor with which the Quartet has been meeting:

It is extraordinary what progress the Flonzaley Quartet has made since the last time it has played here. It is now really not an exaggeration to say that it is one of the best chamber music organizations in the world. Its success was tremendous.—Der Bund (Berne), October 7, 1908.

The Flonzaley Quartet belongs to the first four Quartets of the present time.—Yverdon Journal, September 29, 1908.

Each of the players possessed not only a perfect mechanism, but is also a great musician.—Geschäftsblatt (Thun), October 10, 1908.

The Flonzaley Quartet equals the best European Quartets.—Feuille d'Avis (Vesey), October 6, 1908.

## New Concert Dates for Cecil James.

Cecil James, the tenor, under the management of Walter R. Anderson, will sing at State College, in Center County, Pa., December 7. Immediately after, he will go West to sing at Ypsilanti, Mich., December 10. Other concert dates just closed for the young tenor are: Detroit, Mich., April 13, 1909, with the Tuesday Musical Club, of that city; Philadelphia, Pa., April 20, with the Philadelphia Choral Society, in performances of Mendelssohn's "Hymn of Praise," and "Walpurgis Night." Next year's spring festivals will also claim the services of Mr. James. Mr. Anderson has booked him for the May Festival in Manchester, N. H., May 4 and 5. This is a re-engagement, and the works scheduled for performance, in which Mr. James will sing, are: Gade's "Crusaders," and "The Death of Minnehaha," by Coleridge-Taylor. Mr. Anderson has also booked his young tenor for the music festival at Nashua, N. H., May 13 and 14, when the works will include Verdi's "Requiem," Gade's "Crusaders," and "The Death of Minnehaha," by Coleridge-Taylor.

## The Calvé Tour.

Madame Calvé's manager, Louis Blumenberg, reports that the prima donna is recovering from her cold and will resume her tour in Boston, November 17, at Symphony Hall, with orchestra, under the direction of Albert Debusy. The program for this concert was published in a recent number of THE MUSICAL COURIER. The Boston concert will be followed by other appearances in Toronto, Rochester, Washington, Columbus and St. Louis.

## Two Premieres.

Max Schillings' music to Schiller's poems "Cassandra" and "Elysian Feast," was produced for the first time in America at the German Literary Society, of Cincinnati, Ohio, on October 28. Louis Victor Saar was at the piano, and Otto C. Schmid declaimed the verses.

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HOTEL NOTTINGHAM,  
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L. H. Mudgett, local manager of the many brilliant musical and literary events here, submits his announcement, which shows an interesting array, both variety and quality being the keynote of the list of good things to come. The concerts, recitals, dances and plays to be presented here are as follows: Jordan Hall: Two performances of classic dances, which will be done by Isadora Duncan at her first appearance in Boston. The music, to be played by an attending orchestra, is made up of masterpieces, and not the usual claptrap of sounds which most dancers employ to accompany their movements. Miss Duncan has fascinated Europe with her rare art of body language to music like that from the "Orpheus" of Gluck, as also his opera, "Iphigenia in Aulis," and Beethoven, Schumann, Chopin and other composers. Miss Duncan will dance on Wednesday and Thursday evenings of this week at Jordan Hall.

Dr. Ludwig Wüllner, that great song artist, gives a recital in Jordan Hall November 16, at 3 o'clock. Dr. Wüllner's art in perfect diction alone will insure him a worthy audience. Schubert, Brahms, Strauss and Wolf are the composers on his program.

Symphony Hall again becomes the, at least temporary, home of drama. The Ben Greet Company, forty players in all, will be heard and seen in a performance of Shakespeare's "Midsummer Night's Dream," with the Mendelssohn music played by an orchestra of fifty Boston Symphony men, on Wednesday evening, November 18.

The next and one of the most admirable attractions announced is the series of five chamber concerts, to be given in Chickering Hall by the Hess-Schroeder Quartet, a string combination made up of Willy Hess, Theodorowicz, Ferir and Schroeder, a famous group of musicians. The first of these occurs Tuesday evening, November 17, with a fine and interesting program.

At Jordan Hall, Tuesday evening, November 24, Wil-

liam Wolstenholme, of London, England, will give an organ recital.

At Symphony Hall, Saturday afternoon, December 12, Cecile Chaminade will appear, assisted by Yvonne de St. André, mezzo soprano, and Ernest Groom, baritone.

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Emil Sauer's piano recital in Jordan Hall on Monday afternoon was of engrossing interest, and, as Mr. Sauer had not been heard here in recital for a considerable length of time, there were many music lovers who welcomed him warmly as he appeared on the platform. Never has a more fitting tribute been paid to the composers on Mr. Sauer's program than by this artist. Friedmann Bach's concerto in D minor was missed by many who arrived late. Mr. Sauer's own sonata, No. 1, D major, was full of beauty and performed with virtuoso power. Schubert, Mendelssohn, Chopin and Liszt numbers followed in brilliant succession, and after the exquisitely performed Chopin group the audience, with long continued recalls, endeavored to prevail on the great pianist to return to the piano and again delight them. Mr. Sauer refused with gracious bows, but the highest enthusiasm was kept up for some time. The final number, Liszt's "Tarantelle," was given in a memorable way, with tremendous technic and rare phrasing. The melodies were sung as none present had ever before heard them. Mr. Sauer furnished inspiration to a large number of professionals present.

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Smiles galore, and nods of "I told you Calvé would not disappoint us!" resulted from a telegram which reached Director Debuchy a day or so ago after the news had come that the diva was ill, and her appearance in his program of November 17 was doubtful. The latest news is to the effect that Calvé will positively sing at Mr. Debuchy's concert on that date, and to which everybody in the musical and social coterie of Boston and its suburbs is looking forward as one of the rare treats of this season's musical menu. It being only a cold from which Madame Calvé was suffering, she graciously pledges herself to sing in Boston on the date announced. Mr. Debuchy, a man of many years' experience in the best musical circles of Europe, and justly familiar, then, with the best of music, brings to Boston what it most needs in this art; i. e., dramatic and romantic types in the opera excerpts which appear on the excellent program.

\*\*\*

The new Cecilia secretary, George E. Hills, sends to this office the plans and programs for the present season. Arthur Foote is still the worthy president and is at 6 Newbury street; Francis A. Shove, vice president, Malden, Mass.; Henry S. Grew, second treasurer, 40 State street; George H. Rose, librarian, 24 Thayer street. The first concert will be held at Symphony Hall, on Wednesday, December 9, 1908. The work to be performed will be "St. Christopher," by Horatio Parker, for chorus, soloists, orchestra and organ. The soloists will be: Blanche H. Kil-

duff, soprano; Charlotte Williams, soprano; Dr. Franklin Lawson, tenor; Stephen Townsend, baritone, and Reinold Werrenrath, baritone. "St. Christopher" has not been heard in Boston since the Cecilia Choir produced it ten years ago. The second concert will take place in Jordan Hall, February 2, 1909, and, while the program has not been actually arranged, it will consist of works for chorus in the smaller form and the soloists are yet to be announced. The third concert takes place also in Jordan Hall, on Thursday, March 25, 1909, with Ermanno-Wolf-Ferrari's "La Vita Nuova," given for the first time in Boston. This is a cantata based on Dante's poem and is a notable work for soprano and baritone, chorus, orchestra, organ and piano. The soloists will be Frances Dunton Wood, soprano, and Earl Cartwright.

\*\*\*

A large and popular organization of religious (!) nature is to hold a concert in Jordan Hall. The committee having the program in charge went out to find "the best talent, vocal and instrumental, in Boston." The first two artists—and artists they are—Bernhard Listemann, violinist, and his daughter Virginia, the soprano—were approached and arrangements made and the engagement closed. In a few days' time a letter was received from the committee to the effect that they—the artists—must—ahem!—accept smaller prices, as it was for a religious organization. The latter promptly—and rightly—protested, but with the result that Miss Listemann, in weighing conditions, agreed to sing for the sum named. A few days later again came a letter stating that other singers had been engaged who "would sing for nothing." The same old story—charity. The tickets are being sold at a generous price to hear amateurs sing!

\*\*\*

Clara Tippet's pupils, Mrs. Turner, of Portland, Me., and Mrs. Louis Ross, of Newtonville, will give an "Hour of Song" on the morning of November 13, with a violinist assisting. The affair is to be given in Mrs. Tippet's studios, at the Pierce Building, Boston. Grace Farrington Homsted, another professional pupil of Mrs. Tippet's, will give a farewell recital in Portland on the evening of November 19, after which Mrs. Homsted will join her husband in Seattle, Wash., early in December, where she will fill a fine church position. Mrs. Homsted is well equipped for her coming work, being both vocally and personally attractive. Another pupil, Anne Estelle Hollis, who sings in a Dorchester church, was heard last Sunday evening in the oratorio selections begun for the season there. Mrs. Hollis possesses a lyric voice of rare quality.

\*\*\*

Paul Zücher's set of pleasing piano pieces, op. 63, recently published and dedicated to Carl Faeltten, were played by Mr. Faeltten in one of his recent interpretation lessons in Faeltten Hall. The scope of these lessons or lecture-recitals can only be fully appreciated by an examination of all the programs which Mr. Faeltten plays during a season, and since he began them, about nine years ago, the field which this artist has covered would be considered marvelous, if one did not understand Mr. Faeltten's versatility.

\*\*\*

Grace Horne, long a resident of Watertown, and a sister of Dr. Horne, is receiving the congratulations of her many friends in Boston and Watertown for her success in being selected from literally a score of applicants, both men and women, for the position of instructor of music in the primary grades in the schools of Watertown. Miss Horne possesses all the graces of "good Puritan stock," and has a voice of exceptional quality, and, besides, she is well grounded in music, and with all of this knows the art of teaching little people. Miss Horne is a product of the Tippet-Paull studios, and is now assistant there.

\*\*\*

Miss Chamberlayne, of The Fenway, 28, has issued cards for November 13, when John Crogan Manning will give a program of piano pieces, thus: "Etudes Symphoniques," Schumann; three preludes, nocturne, etude, op. 25, No. 8, waltz, impromptu, F sharp major, and scherzo, C sharp minor, Chopin. Miss Chamberlayne is director of the fashionable Girls' School, and Mr. Manning is in charge of the music department.

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One of Gertrude Salisbury's pupils, Mrs. Crocker, who is better known as Lilla Osgood, contralto, has been engaged to sing with the Hess-Schroeder Quartet at Manchester, N. H., on November 18, and on December 4 with the Boston Festival Orchestra at Nashua, N. H. February 5 she will sing in Milford, and later at the festival held in Nashua. Mrs. Crocker has many other private engagements, and is meeting with success whenever heard.

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Marie Sundelius is on a concert tour, and has her date book about filled up to January.

Marcella Sembrich sang a program in Symphony Hall on Friday afternoon to a crowded house. Her first group was songs from Schubert, Schumann and Brahms; the next from Sinding, Reger, Grieg, Strauss, Rubinstein, and others; the last group being made up from Debussy, Fauré, Isadore Luckstone, Arthur Foote, and others. Mr. Luckstone was at the piano, and is an example of the rare accompanist. His beautiful song, "A Love Symphony," was encored.

Katharine Ricker, contralto, who will be assisted at her Portland (Me.) recital by Harry Merrill, bass, will be heard in a very attractive program. Some of the songs are Tchaikowsky's "Pilgrims' Song," Holmes' "La Belle du Roi" and "Sous les Oranges," two Strauss numbers, Chadwick's "Oh, Let Night Speak of Me" and "When the Moon Begins to Rise," and Rachmaninoff's "Floods of Spring."

Anna Miller Wood, contralto, has returned from a delightful visit to her old California home, where she first began to study voice before going abroad. Miss Wood gave several fine recitals in the Far West before returning to her Eastern studios, and some of her pupils also were heard during the summer with most flattering reports of their excellent work. Miss Wood has resumed her teaching at the Pierce Building.

The dates of Mrs. Hall McAllister's "musical mornings," which, by the way, are of such interest to people here, are December 14, December 28 and January 11. Thus far it is learned that two artists of note, Tina Lerner and Germaine Schnitzer, pianists, will adorn the McAllister calendar. The Somerset Ball Room will, as usual, be the place for these charming affairs.

The Hoffmann Quartet's first program this season will be heard November 16 at the new Jacob Sleeper Hall, 688 Boylston street. Mozart's quartet in D major (K. V. 499); Max Reger's sonata in C major, op. 72, for violin and piano, and played for the first time, and Borodin's second quartet (in D major), with Charles Anthony assisting, comprise the interesting numbers.

Caroline Gardner Bartlett announces an informal reception to be tendered her pupil, Alfred Hunter Clark, of New York, in her spacious studios at the Pierce Building, on Tuesday, November 17, from 4:30 to 6:30 o'clock. Mr. Clark is a musician of standing. He finds after a loss of health that Madame Bartlett's voice work is aiding him very much physically.

The Chromatic Club gave its first musicale last Tuesday morning. Those taking part in the program were amateurs, but withal clever and of interest to their friends. There were Jeannette Belle Ellis, Olive Whitely, violinist, and Mrs. Charles White, accompanying. It might be asked: "Why cannot the Chromatic Club some time depart from old ways and give one or two really professional and brilliant affairs during the musical season?"

Carolyn Louise Willard, a young Chicago pianist, will come to Boston on November 18, appearing in Steinert Hall in an interesting program; Busoni's arrangement of

Liszt's "Heroischer Marsch" is one of the attractions of her program. Miss Willard is a disciple of Leschetizky.

At Miss Going's testimonial concert in Chickering Hall, Thursday afternoon, November 19, at 3 o'clock, Bertha Cushing Child will be heard in songs by Arthur Foote, accompanied by Mr. Foote; Mrs. Ellis will sing songs by Miss Going; Stephen Townsend will sing a set of Foote songs, also accompanied by the composer.

Some interesting bookings for the musical season are those of Ernest Schelling, pianist, and the Leken Club, with Messrs. Copeland, pianist; Cabot, cellist; Mahn and Currier, violinists. Mr. Schelling's recital takes place in Jordan Hall November 30, and the Leken Club will be heard at Potter Hall Sunday afternoon, November 29.

Frederic Kennedy, tenor, of Portland, Me., and now singing at the Rogers Memorial Church, at Fairhaven, Mass., has just returned from a two weeks' concert trip. Mr. Kennedy is a successful singer and a sincere student of all he undertakes. He is a young singer of unusual promise.

Louis Elson will give thirty-five, probably forty, lectures on music in connection with the public schools during the winter. These will be held in the halls of the schools. Only adults will be admitted, and by ticket.

John Orth, pianist, gave a recital at Peddie Institute on October 30, made up of Beethoven, Schubert, Chopin and Liszt pieces, and two very creditable compositions of his own, a nocturne and one entitled "En Route."

WYLYA BLANCHE HUDSON.

#### Miss Duncan Dances to Beethoven's Music.

How much the world owes to Richard Wagner! Fifty, yes, and sixty odd years ago, Wagner outlined a musical horizon which either angered or amused many of his contemporaries. Today, mankind prefers Wagner to many other composers. But the greater Richard did far more than compel this generation to accept him at his own valuation, for, being gifted with the visions of a demigod, he saw things in the works of other great composers which were hidden to ordinary eyes and ears. In his book, "Art-Work of the Future," Wagner stated that Beethoven's seventh symphony was "The Apotheosis of the Dance." To quote two paragraphs:

This symphony is the Apotheosis of Dance herself; it is the Dance in her highest aspect, as it were, the loftiest deed of bodily motion incorporated in an ideal mould of tone. Melody and harmony unite around the sturdy bones of rhythm to firm and fleshy human shapes, which now with giant limbs, agility, and now with soft, elastic pliancy, almost before our very eyes, close up the supple teeming ranks; the while now gently, now with daring, now serious, now wanton, now pensive and again exulting, the deathless strain sounds forth and forth, until in the whirl of delight a kiss of triumph seals the last embrace.

And yet these happy dancers were merely shadowed forth in tones—mere sounds that imitated men! Like a second Prometheus, who fashioned men of clay (Thon), Beethoven had sought to fashion men of tone. Yet not from "Thon" or Tone, but from both substances together, must man, the image of life-giving Zeus, be made. Were Prometheus' mouldings only offered to the eye, so were those of Beethoven only offered to the ear. But only where eye and ear confirm each other's sentence of him is the whole artistic man at hand.

Isadora Duncan, unsupported by the New York Symphony Orchestra, at the Metropolitan Opera House, Fri-

day afternoon of last week, attempted to portray the Wagnerian ideas of this immortal symphony by dancing to three of the movements. Miss Duncan's share in this novel and beautiful program was delightful, but the dancer was handicapped by the unrhythmic beat of the conductor. This graceful and original young woman looked the reincarnation of a Grecian girl in the days of Sappho, and her poses and all that she did recalled scenes that have thrilled the imagination again and again. After Beethoven, Miss Duncan continued her exhibition of poetry in motion by dancing to some Chopin preludes and mazurkas, and lastly to Schubert's "Moment Musical," which was not on the printed program.

Much credit is due to manager R. E. Johnston for providing this unique entertainment. Mr. Johnston announces Miss Duncan in a second afternoon at the Metropolitan Opera House, Saturday, November 14, when she will dance and interpret Gluck's "Iphigenie en Aulide." But she ought to have a sympathetic co-operation in the shape of the accompaniment.

#### Recitals by the Guild of Organists.

The series of recitals by the American Guild of Organists was inaugurated Monday evening, November 9, at the "Old First" Presbyterian Church, by William C. Carl. The other dates and the players follow:

Monday, November 16, 8.15 p. m.—Frank Wright, Mus. Bac., A. G. O., Grace Church, Brooklyn Heights.

Thursday, November 19, 8.15 p. m.—F. W. Schlieder, Mus. Bac., First Methodist Church, Montclair, N. J.

Monday, November 23, 8.15 p. m.—Warren R. Hedden, F. A. G. O., Mus. Bac., Church of the Incarnation, Manhattan.

Monday, November 30, 4 p. m.—Walter Henry Hall, A. G. O., St. James' Church, Manhattan.

Monday, December 7, 8.15 p. m.—Clifford Demarest, F. A. G. O., Reformed Church on the Heights, Brooklyn.

Monday, December 14, 8.15 p. m.—Gottfried Federlein, F. A. G. O., Church of the Resurrection, Seventy-fourth street and Park avenue, Manhattan.

Wednesday, December 30, 8.15 p. m.—H. Brooks Day, F. A. G. O., St. Luke's Church, Clinton avenue near Fulton street, Brooklyn.

Thursday, January 7, 1909, 8.15 p. m.—Laura P. Ward, A. A. G. O., St. Luke's Church, Montclair, N. J.

Monday, January 11, 8.15 p. m.—Samuel A. Baldwin, F. A. G. O., Great Hall of the College of the City of New York, Manhattan.

Tuesday, January 19, 8.15 p. m.—Albert R. Norton, A. A. G. O., Simpson M. E. Church, Brooklyn.

Monday, January 25, 4 p. m.—J. Warren Andrews, A. G. O., Church of the Divine Paternity, Manhattan.

The recitals are free, and no tickets of admission are required.

#### Demands for Ada Soder-Hueck.

Ada Soder-Hueck, singer and teacher, has just received an enticing offer from a musical bureau in the Middle West for a tour of twenty-eight concerts, to include appearances in St. Louis, Indianapolis, Kansas City and ten of the principal colleges, but owing to her engagements in the East and her large class of pupils, she was compelled to decline this demand for her services.

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**The Sun.**

Monday, November 9, 1908.

**SYMPHONY SOCIETY CONCERT.**

ALBERT SPALDING, AMERICAN VIOLINIST, HEARD, DISPLAYS REAL TALENT MARKED BY DEFECTIVE BOWING—WILL BE HEARD AGAIN ON TUESDAY—MR. DAMROSCH'S ORCHESTRA SHOWS ITS SKILL IN THREE SELECTIONS.

The second Sunday afternoon concert of the New York Symphony Society took place yesterday at Carnegie Hall. The entertainment served to introduce to this public Albert Spalding, a young American violinist who has had much success on the other and ennobling side of the Atlantic Ocean. Mr. Spalding selected as the medium of his revelation the Saint-Saëns concerto, which has thus far been played three times in the current musical season. However, on Tuesday evening next Mr. Spalding will perform the Tchaikowsky concerto and thus break the chain of Gallic monotony.

This new violinist has a real talent, but whether it is of the highest order was not made plain by yesterday's performance. His tone was large and penetrating, but singularly raw in quality and frequently impure, especially in the G string. His intonation was generally good, but at times surprisingly faulty. He played some passages wholly off the key and again delivered others with an exquisite accuracy of intonation altogether admirable. Mr. Spalding's finger technic seemed to be of good school and well developed, but not yet of that finish which ought to be expected of a distinguished soloist.

His bowing appeared to be the most defective department of his art. It is conceded by those who make a searching study of the violin that finger technic has not a little to do with the production of a pure singing tone; but it remains none the less a fact that the life of the tone is in the bow. It is also true that the acquirement of a rich, warm, vital tone is confined to a few specially gifted natures—gifted with that same kind of talent for color that makes the difference between the touch of a mere keyboard magician and a pianist, that draws the line between a painter and an artist.

So far as could be discerned yesterday Mr. Spalding lacked this particular gift, or at any rate had not yet achieved sufficient mastery to give it free play. His performance of the elegant and graceful music of Saint-Saëns was almost entirely without that which was most needed, namely, the elegance and grace. His reading flowed in a smooth and calm stream. It was flat and cold. It lacked nuance and it was without the evidence of musical insight and feeling.

Mr. Spalding has the engaging appearance of youth, and he seems to delight frankly in the manifestations of public approval. He apparently enjoys his vocation in a hearty and wholesome way. His public demeanor is ingratiating and his bold tone has a certain influence upon an audience. He was most warmly applauded yesterday by an assembly of friendly disposition. It is a kind-hearted public, this of New York.

**The World.**

Monday, November 9, 1908.

**ALBERT SPALDING BECOMES A PROPHET WITH HONOR IN HIS OWN COUNTRY.**

By Reginald de Koven.

I so distrust the wily and imaginative press agent that, though deluged with notices of Spalding triumphs abroad, I carefully read none of them so that I might listen with an entirely open mind.

So finally Mr. Spalding appeared and I saw a clean-cut, almost typical American youth, good to look upon, without the smallest pose or affectation in hair or manner, evidently artistic, as evidently wholesomely and sincere. Then he played, and I heard what I must consider violin playing of a high order, distinguished by great finish, refinement and elegance of style rather than by force or great breadth, yet displaying rare artistic intelligence and sympathy in conception. Spalding's tone is singularly clear and even, sweet and penetrating, with the sheen and lustre of a rich satin rather than the robust sonority of a Wilhelmj or Ysaye.

Some uncertainties of intonation noticeable at the opening and in the last movement of Saint-Saëns's lovely work I must ascribe to natural nervousness, as his instrument has evidently no technical secrets for him whether in bowing, double stopping, octave passages or rarely pure harmonics. Altogether, Mr. Spalding must be credited with a distinct success on his merits as an artist, and there seems no reason why maturity and deeper experience of life should not develop what is now remarkable talent into commanding genius.

**The New York Times.**

Monday, November 9, 1908.

**NEW YORK SYMPHONY.****FIRST AMERICAN APPEARANCE OF ALBERT SPALDING, A YOUNG VIOLINIST.**

The concert was also noteworthy in affording the American debut of a young American violinist, Albert Spalding, who has been playing with approval for two or three years in Europe. He played Saint-Saëns's B minor violin concerto. Such an industrious, pertinacious and over-emphatic heralding as he has had from the other side is not always the most auspicious introduction of a young artist, even one of real talent. But Mr. Spalding is clearly not spoiled by this sort of unwisdom, and he is assuredly a young man of talent, of high accomplishment at present, and of even greater promise for the future. He is well equipped with a high degree of technical skill; this was evident all through his performance, and there is no reason to think that a few moments of steadfastness that were observable in it, more especially at the beginning, were more than the natural results of nervousness. There are energy and vitality in Mr. Spalding's playing; and this energy is dominated by a feeling of repose and poise that is altogether unusual for one of his years. There are not lacking elegance and finish in his playing, although it is to be said that he has still some distance to travel before he will find himself completely master of the finer qualities of his art. His feeling for the music he is interpreting seemed yesterday sound, wholesome and sane. Saint-

attack is sure and his tone as a rule is pleasing. But frequently in the first movement, and again later, the young artist was out of tune—a fact which may have been due merely to nervousness.

**The Morning Telegraph.**

Monday, November 9, 1908.

**ALBERT SPALDING AT CARNEGIE HALL.****YOUNG AMERICAN VIOLINIST MAKES A SUCCESSFUL DEBUT AT CONCERT OF THE SYMPHONY SOCIETY.**

PLAYS WITH SENSE OF POETRY.

The presence of the young American violinist, Albert Spalding, at the Symphony Society concert yesterday afternoon, at Carnegie Hall, gave an additional interest to Mr. Damrosch's most attractive series of concerts.

The hall was unusually crowded, for American violinists are few and far between and the estimates of the young artist's talents and progress that had been received from Europe were of a most promising kind.

It so happened that just before it was time for the violinist to make his appearance, David Mannes, the first violin of the Symphony Society, who had left his seat for a few moments, made his way most unobtrusively to his desk on Mr. Damrosch's left. He was mistaken by the audience for the new violinist and was received with warm applause. The audience realized soon that it was not Spalding, but Mannes

**And the Judge Instructs the Jury**

If there is a preponderance of evidence you must find a verdict for the Plaintiff

**THE JUDGE**

Public

**JURY**

Critics

**PLAINTIFF**

Spalding

**READ!****READ!****READ!**

Saëns's concerto, however "grateful" it is for the player and listener alike, is not burdened with a freight of emotion or of passion, and Mr. Spalding naturally showed little of these qualities in his playing of it. There were fine taste, sympathy and sincerity in it; however, and he will later have opportunity to show how far he possesses warmth and more strenuous qualities. So far as his technical powers are concerned, he showed yesterday command of correct intonation, fleetness and accuracy of finger, power in bowing that is good, but is still susceptible of improvement, and a tone that is penetrating, powerful and expressive, if not of sensuous beauty and charm. It seemed, altogether, that the present achievements of this still very young man were of a sort to promise an uncommonly rich artistic maturity.

**New York American.**

Monday, November 9, 1908.

**ALBERT SPALDING PLAYS AT CARNEGIE CONCERT.****YOUNG AMERICAN VIOLINIST MAKES FIRST PUBLIC APPEARANCE HERE.**

The soloist at the second Sunday afternoon concert of the New York Symphony Society in Carnegie Hall was Albert Spalding, a young American violinist, who has made his mark in Germany. He chose for his first public appearance in this neighborhood to interpret Saint-Saëns's musicianly and occasionally attractive violin concerto.

Mr. Spalding proved, by his reading of the second movement, that he is not lacking in the poetic quality. Technically he may win and hold a place in the first rank, though one would hardly have inferred so much from his work yesterday. He has breadth and style, his

they were applauding so intensely and both Mannes and the auditors had a good laugh over the error, ending with another round of clapping for Mannes himself.

Albert Spalding, who came on almost immediately after this incident, was none the less genially greeted.

He is a young man, wholesomely American in appearance, without self-consciousness, without fantastic head dress, without platform trick, affectation or mannerism. He chose for his American debut Saint-Saëns' concerto for violin with orchestra, a composition of unusual charm and some undoubted beauties.

Mr. Spalding began somewhat nervously. This in a man so young and on such an occasion was only natural. He soon showed that the legato and cantabile passages he could play with firmness, grace and poetry. This was especially noticeable in the lovely second movement of the concerto, which was done so honestly and so well that Mr. Damrosch himself led the audience in cordial appreciation of the artist's work.

Albert Spalding has at least the capability of being human.

He showed by his playing of tender and romantic passages that he realizes that music deals with natural emotions and not with technical difficulties for their own sake. He can do the standard pyrotechnics of violinism, too, and those that like that sort of thing enjoyed them.

In all, let it be said that he is a most valuable artist and time has many things in store for him. He scored a distinct popular success yesterday. It is now a pleasant duty rather to encourage him than to lay stress on deficiencies.

Notices in Evening Post and Evening Globe too late for this issue. They will be reprinted next week.

**The World.****ALBERT SPALDING, VIOLINIST, MAKES HIS DEBUT, AND CHARMS A BIG AUDIENCE.**

PLAYS THE SAINT-SAËNS CONCERTO WITH THE SYMPHONY ORCHESTRA AT CARNEGIE HALL.

By Sylvester Rawling.

Albert Spalding, a young American violinist who has won favor abroad, made his first appearance in America at Carnegie Hall yesterday afternoon with the Symphony Orchestra under Walter Damrosch. The large audience was so eager to greet him that David Mannes, the concertmaster, who entered upon the stage just ahead of him, was mistaken for him, and got a hearty round of applause before the error was discovered. Then everybody laughed.

Mr. Spalding is a slender, graceful, well-groomed young man without affectations or mannerisms. He looks healthy, wholesome, modest and well bred. As he stood waiting for the applause to subside, that he might begin, he showed not a trace of artificial aid to induce an impression that he is a musician. For his debut he had chosen the familiar Saint-Saëns concerto. He had played it probably many times before critical European audiences, but his first facing of a gathering of men and women of his own country plainly made him nervous. His intonation was not perfect, his pitch was not exactly true, and his face flushed with the recognition of it. But that was only for a few bars. Immediately he recovered himself and began to disclose his true measure.

Very soon there came to the writer a suggestion of Fritz Kreisler, which deepened as the concerto proceeded. Spalding's method and manner are much the same as that great artist's. In boldness, accuracy, clean-cut attack and sweeping breadth, they are very like. As a technician Spalding must take high rank. His long fingers help to make his stopping facile. His bowing is vigorous, confident and free. He brings the individual notes out clearly and crisply. There is no slurring or muddiness in his playing. There is a brightness in his tone.

In coloring the young man falls behind the other. There is a touch of iciness in him compared with Kreisler that may be likened to the difference in quality of the voices of Emma Emmes and Geraldine Farrar. Yet there were moments yesterday when Spalding's playing left nothing to be desired of warmth and lusciousness. Always it was attractive and never devoid of sweetness. As the years go on and his knowledge of the joys and sorrows of life increase, the deeper feeling is sure to come, and there are no artistic heights the young man may not hope to climb.

Mr. Damrosch and his men came back to form, and were in full sympathy with Mr. Spalding in the concerto. They played the Gluck "Iphigenia in Aulis" overture splendidly. It made one wonder how a band so capable could have rendered Beethoven's seventh symphony for Isadora Duncan at the Metropolitan Opera House last Friday afternoon so indifferently. They were a bit heavy in Saint-Saëns's "Le Rouet d'Omphale." The composition is of such gossamer texture, so fairy-like and evasive, that it needs the very lightest and daintiest of treatment. But in Rimsky-Korsakoff's second symphony, "Antar," they again did excellently. It was presented in memory of the composer, who died on June 21. The work is strenuous and noisy, except in the fourth movement, and they gave an exposition of it that was sonorous, reaching effective climaxes.

This concert was the second in the series of sixteen Sunday afternoon concerts by Mr. Damrosch and the Symphony Orchestra. Tomorrow the first of eight Tuesday evening concerts is to be given. Spalding again will be the soloist. For this, his second appearance, he has elected to play in the Tchaikowsky concerto.

**THE NEW YORK HERALD.**

Monday, November 9, 1908.

**ALBERT SPALDING, AMERICAN VIOLINIST, WINS APPLAUSE IN CARNEGIE HALL.**

Mr. Spalding, a young American violinist, who has not been heard here since his appearance in the Metropolitan Opera House several years ago as a boy prodigy, was the soloist in Carnegie Hall.

European newspapers have had much good to say of his work, and he has played under such conductors as Colonne, in Paris, and Henry Wood, in London. Interest was therefore keen in his appearance, and he fulfilled the expectations of his friends.

Mr. Spalding played the Saint-Saëns B minor concerto, a favorite of Mr. Ysaye. His tone was full, his intonation fairly accurate, even in the perilous harmonics of the first movement, and his phrasing in excellent taste. Altogether it was a highly creditable performance.



PHILADELPHIA, November 8, 1908.

The seventh and eighth concerts of the Philadelphia Orchestra were given on Friday afternoon and Saturday evening before audiences that packed the Academy of Music, and from which hundreds had to be turned away. Opening with the overture "Polonia," the orchestra and Conductor Pohlig gave a vigorous interpretation of a work that was heard in Philadelphia for the first time. This is one of four overtures by Richard Wagner that were discovered a short time ago. One of the four, "Christopher Columbus," was played by the Philadelphia Orchestra last year. They are not great works, but "Polonia" proved most interesting as played last week, a pompous piece with much brass, snare drum, bass drum and cymbals—in fact, characterized by a great deal of genuine Wagner noise. But the symphony, Goldmark's "Rustic Wedding," was a thing of unalloyed delight. A charming work of happiest mood, interpreted perfectly, the symphony was indeed a joy to every hearer. A writer is very foolish always to be using superlatives. He has no words left to describe the unusually great when it happens. But it must be said that the strings and wood never sounded sweeter than in the fourth movement of the symphony, "In the Garden," Weber's "Oberon" overture was the closing number of the program. With its well known horn solos and rapid string passages, this standard overture made a pleasing final number. Cecile Chaminade, the composer and pianist, made her only appearance with orchestra at these concerts, and received a hearty welcome. She was heard in her own concerto for piano and orchestra, and also in three piano numbers of her own composition. A true French woman, with a delicate touch and graceful style, she afforded the opportunity of hearing the greatest of woman composers interpret her own compositions.

The program for the Philadelphia Orchestra's concerts the coming Friday and Saturday will be:

Concerto in F major for strings and double choir of wood wind .....Handel  
Symphony, No. 6, Pastoral.....Beethoven  
Impressions d'Italie.....Gustav Charpentier

The Handel concerto is a beautiful and dignified work with a certain genial atmosphere, one of the composer's traits shining through his music. The Beethoven "Pastoral," one of the greatest program compositions, that needs no program to explain it, is too well known to need any introductory comment, while "Impressions d'Italie" shows the modern French composer, Gustav Charpentier, in a happy mood. The "Impressions" consist of five tone poems—"Serenade," "At the Fountain," "On Mule Back," "On the Summits" and "Naples."

The production of "The Huguenots" at the Academy of Music on Thursday evening was an artistic success. The opera will be repeated on the coming Tuesday with a change of principals. To the lovers of music, of grand opera, of the encouragement of the arts in Philadelphia, who do not attend one or both of these performances, be it said, "Shame on you, you have not been loyal to your trust, and you have missed a rare chance of hearing great music." Although "The Huguenots" was presented by the Philadelphia Operatic Society, which is not made up of

professional opera singers, yet it cannot be considered, except in name, an amateur performance. In many respects Thursday's performance not only reached a point of professional excellence, but surpassed it. In the matter of chorus and pageant this was particularly true, while even the soloists, all local singers, showed surprising results, with acting above the average and fresh young voices that professional opera can never supply. The principal parts in Thursday evening's performance were sung by:

Valentine.....Isabel Buchanan  
Marguerite, Queen of Navarre.....Flora Bradley  
Urbano, page to the Queen.....Beatrice Walden  
Raoul, a Huguenot Noble.....Frederic C. Freemantel  
Comte de Nevers, a Catholic Noble.....W. Preston Tyler  
Comte de San Bris, Governor of the Louvre.....Fred G. Rees  
Marcel, servant to Raoul.....Frank M. Conly  
Bois Rose.....George W. Malpass  
Cosse.....A. G. Hughes  
Tavannes.....John H. Cromie, Jr.  
Retz.....W. J. O'Donnell  
Maurevert.....C. J. Shuttleworth  
Conductor, S. Behrens.

The American Organ Players' Club has arranged to give fourteen organ recitals during the season at a number of prominent churches. The honor of opening the series has been given to S. Wesley Sears, who will give the initial recital at St. Clement's Church, on Saturday afternoon, November 14. Mr. Sears will play numbers by Wolstenholme, Wagner, Homer Bartlett and Calkin, as well as "Prière à Saint Clément," composed by Mr. Sears. Assisting will be Edward Shippen van Leer, tenor, and Howard Rattay, violinist.

A children's recital in the concert hall of the Combs Conservatory of Music on Saturday afternoon proved a great pleasure to those who were fortunate enough to arrive early and get in. Yet while it is a pleasure to hear these self possessed youngsters from six to twelve years old playing their Haydn, Sitt, Nevin, and even Chopin and Sarasate, there is a tinge of sadness in the thoughts that will rise: "What a start they have over us old fellows," and yet another, "How many of these little ones with such nimble fingers will grow tired, and let their opportunity pass," and saddest of all, "Oh, that I could have had this training in childhood days, when everything is possible." But for pleasure, you should have heard three little boys, whose feet didn't reach to the floor as they sat on the stage, play two Haydn trios for violin, cello and piano, and play with accuracy and expression.

The Hahn Quartet will give its first concert of the season on Friday evening, December 4, at Griffith Hall. A quartet written by Henry Holden Huss, of New York, and dedicated to the Ysaye Quartet, will be heard for the first time at this concert.

At the first meeting of the "Matinee Musical Club," held on Tuesday, a large audience was present. The soloists of the occasion were Emma Osbourn and George Dundas. A number of songs were also sung by the club. At the conclusion of the musical program, a business meeting was held.

A new Trio, composed of Philadelphia musicians, is soon to be heard in concert. This is the Dubinsky Trio, composed of David Dubinsky, violin; Bertrand Austin, cello, and Edith Mahon, piano. This Trio, assisted by Perley Dunn Aldrich, baritone, will give a recital at the Philadelphia Normal School on Friday evening, November 13, under the direction of Helen Pulaski Innes.

At an organ recital given at the First Baptist Church on Saturday afternoon, Emil Hahl, viola of the Philadelphia Orchestra, was the assisting artist. This soft toned, slightly mournful instrument combines most beautifully with the organ tones, and this combination should be heard oftener. Mr. Hahl played an aria in F by Scharwenka and an andante by Goltermann.

WILSON H. PILE.

#### Caroline Gardner Bartlett's Studios.

One of the busy centers of musical activity in Boston is the spacious yet cosy studios of Madame Bartlett. Here the voice student finds positive ideas on "tonality" with absolute results, and under the guidance of a woman herself an artist of undisputed claim. The Bartlett work began October 1 with a large and growing class of pupils. Plans, too, are being formulated, i. e., for an important midwinter recital, when three pupils will be introduced, and later a large studio reception. Lectures are being booked by Madame Bartlett, one before the Brockton Woman's Club on the subject of preserving children's voices. Later, New York, Chicago and cities of the Middle West will be favored. Madame Bartlett is preparing representatives of her work, those who are pronounced by her as being able to teach and demonstrate her work. One is now in Germany, one in the South, several in the West, and on December 1 a studio of the Bartlett work will be opened in Carnegie Hall, New York.

#### Karl Klein's Great Success.

It is generally conceded that on her present tour Madame Calvé is accompanied by artists superior to any that have been associated with her previous tours. The following is one of many tributes to Karl Klein, the violinist:

The young violinist, Karl Klein, has a great future before him. Added to brilliancy of execution, he has the artistic temperament to a high degree and obtained a demonstration from the house after his stirring interpretation of the voluptuous "Jota Navarra," by Sarasate. He was called out again and again, and finally Madame Calvé changed the order of her next numbers, that the violin obligato might be given next. Mr. Klein showed a delicious delicacy of touch in "Humoreske," by Dvorák, in which laughter borders so closely upon tears that a master hand is needed—and he supplied it.—Denver Republican, October 30, 1908.

#### Madame Langendorff Here.

Frieda Langendorff, the German mezzo-soprano, arrived in New York from Europe November 7, aboard the steamer Augusta Victoria, and will make her first appearance in New York this season at the Hermann Klein concert in the new German Theater, Sunday afternoon, November 15. Madame Langendorff filed a very successful engagement at the Royal Opera in Berlin, singing Wagnerian roles. She received a number of excellent offers from German managers to remain on the other side, but her contract with R. E. Johnston made it impossible for her to accept. This season Madame Langendorff will sing exclusively in concert. Mr. Johnston is arranging a tour on the Pacific Coast, in addition to bookings in the East.

#### Petschnikoff Due November 17.

Alexandre Petschnikoff, the Russian violinist, will arrive in New York, November 17, on the steamer Crown Princess Cecilie. He will make his first appearance this season at the concert of the German Liederkrantz, Sunday evening, November 22. Petschnikoff is under the management of R. E. Johnston, who is now booking a Western tour for the artist, in addition to a large number of engagements in the East.

#### DAVID BISPHAM writes:

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## CLEVELAND MUSICAL NEWS.

719 THE ARCADE,  
CLEVELAND, November 3, 1908.

The correspondent's pen has been so long silent that he fears the impression may have gone abroad that Cleveland has fallen upon the bosom of Lake Erie and sunk into oblivion. Not so! This city is very much alive musically and the coming season promises to be one of unusual significance. For example, two series of symphony concerts begin next week, which will comprehend no less than twelve concerts, which is "going some" for our provincial town. Already the writer sees the tall grass begin to tremble and the backwoods bow their heads to the artistic invasion. Our artistic woodchoppers are clearing out the old stumps of musical apathy, and we will soon have an abundant crop being sowed by local and visiting toilers in the field of art. So mote it be! It all goes to the betterment of culture—not to say professional emolument. THE MUSICAL COURIER correspondent has been so long a missionary laborer that he glories in the musical renaissance which seems at hand.

But to revert to the symphony concerts at the Hippodrome. Cleveland is to have a series of four at popular prices. So while art has taken a raise, the price thereof has materially lowered, placing its enjoyment within the possibilities of the general public. All of which is largely due to the managerial enterprise and perspicuity of Max Faetkenhauer, through whose keen business acumen we have one of the finest hippodrome buildings in the country. Indeed, there is nothing finer outside of New York. The Pittsburgh Orchestra, under Emil Paur, will present the program, assisted by such artistic talent as Calvé, Bonci and Nordica. Since the season opened, Cleveland has been having grand opera at the "Hip," and while the company does not include singers of international renown, the ensemble has been most satisfactory. The operas have been mounted with such lavish scenic display as is not seen outside of New York. The operas already given have been "Lohengrin," "Aida," "Madame Butterfly," "Bohemian Girl," and the present week "Robin Hood" holds the boards. Next week we are to have "La Bohème" and the week following "La Tosca." So no wonder the tall grass of commonplaces and the woods of musical stagnation are becoming nervous over their long tenure.

Added to all this comes the sixth season of symphony concerts under the auspices of the Fortnightly Club. The series includes seven concerts, to be given: By the Theodore Thomas Orchestra, three; Russian Orchestra, two; Boston Symphony Orchestra and New York Orchestra, each one concert. Soloists to be heard in connection are Galski, Petschnikoff, Barrere, Destinn and Mrs. Ford. The respective directors are Stock, Altschuler, Safonoff, Max Fiedler and Damrosch.

The Temple course begins on Wednesday with a piano recital by Fannie Bloomfield Zeisler—than whom no more popular artist visits our city. Her recitals are in the nature of an ovation, and she deserves it all by reason of her consummate artistry. The writer will be compelled to add a laurel to her wreath next week.

Our local organists have begun the season with organ recitals galore, and as each has his clientele, the result of the unusual activity is awakening an interest in organ recitals, rather than creating professional jealousy. Charles E. Clemens has his vesper recitals at Harkness Sunday af-

ternoons, E. A. Kraft at Trinity Cathedral entertains his friends on alternate Friday afternoons, W. B. Colson at the Old Stone Church is continuing his "Twilight" recitals on Monday afternoons. Herbert Sisson, returned from a summer's study under Guilment, has begun a series of recitals at Epworth M. E. Church, given on the last Tuesday evening of each month. And so the organistic excitement goes on, to the pleasure of those interested in this phase of music. They add much to our musical upbuilding and create a demand for a higher standard of music in our churches. Bach, Guilment and other moderns are now heard where souls were erstwhile uplifted by the Moody-Sankey brand. Oratorio excerpts have taken to a large extent the place of saccharine tunes.

Marinus Salomons has assumed the herculean task of playing the nine symphonies of Beethoven—Liszt arrangement—in five recitals. Educationally, the scheme is worthy of commendation, but artistically it is open to argument. However, as Salomons thinks he is doing the right thing there seems no valid reason to take exception to his enthusiasm.

William A. Becker has been busy this summer preparing for a tour in Germany, where he will play in Berlin, Dresden, Leipzig, etc. Upon his return his intention is to give recitals in New York and Boston and other American cities. Becker has broadened in his conception of pianistic art of late years, so that he may be considered a pianistic proposition well worth serious consideration. The writer predicts his early success in this country as one of our most gifted pianists. His playing of such tours de force as Rubinstein's "Staccato Etude" reminds one forcibly of the great Anton's exposition of the same.

The writer is semi-officially informed that the Sunday "Pop" concerts will be resumed this winter. If so, Beck and Ring will alternate as conductors. It is to be hoped that these concerts will be resumed, as they do much toward spreading the gospel of musical appreciation among a class of people who seldom hear the more expensive programs offered by our imported symphony orchestras.

The Rubinstein (ladies' voices) and Singers (male) announce preparations for record breaking concerts this season. In the meantime the former under Mrs. S. C. Ford's direction, and the latter under A. R. Davis, are working with enthusiasm to maintain the excellent standard of last season.

WILSON G. SMITH.

## Salome Lecture Recital.

Amy Grant, reader, and Adolf Glose, pianist, will give a lecture recital on the opera "Salome" at the Hotel Plaza, Thursday afternoon, November 19. This recital is a preparation for the opera which will be given at the Manhattan Opera House this season with Mary Garden in the title role.

## Nathan Fryer's Recital Today.

Nathan Fryer, a gifted young pianist, will give his first New York recital, in Mendelssohn Hall, this (Wednesday) afternoon. The program was published last week.



## History and Encyclopedia of Music.

Having already given an outline of the new American History and Encyclopedia of Music in THE MUSICAL COURIER of August 26, it is our purpose to give a short summary of the various sections of this excellent work. On the theory of music, the volume devoted to this essential branch of the musical art is absolutely unique, in that it is an attempt to put into popular everyday English all of the vital facts connected with this most difficult subject. It takes up, in order, tonality, harmony, counterpoint, fugue, analysis, and appreciation; and it gives in readable and attractive shape the story of the history and development of all of the present day musical forms, from the simplest song form to the most complicated sonatas and symphonies, illustrating the development by the analysis of a series of selections which have come to be considered as standard models throughout the musical world.

Throughout the historical portion of the work there is constantly introduced the names of the great ones who by their study and devotion have grown to be regarded as the prophets and high priests of music, from Pythagoras on to St. Ambrose and Pope Gregory, and culminating finally in Johann Sebastian Bach. Wherever a name is mentioned interest has been added by pointing out how the events of that particular individual's life and times worked through him to modify the whole trend of musical composition and performance from his time to the present.

The final division of the volume on theory discusses in a most interesting way the practical value of music, and here will be found many statements which can be used to great advantage by music lovers in combating the tendency on the part of a certain portion of the public to regard music as a mere accomplishment. It proves conclusively that music has a utilitarian value that even the trained musician is sometimes prone to overlook. The volume closes with a lengthy bibliography, so that those desiring to study further will know just where to turn for further information on any division of the subject, a most valuable adjunct to any work. While the volume is a large one, it is printed on a light antique finished paper, diminishing the weight and making it unusually attractive for reading and reference, which is also a characteristic of the entire ten volumes.

Weingartner, contrary to the usual custom of the Vienna Philharmonic, has been asked to conduct all its concerts this season.

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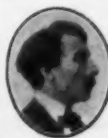
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NEW YORK, November 9, 1908.

Sophie Fernow, pianist, and Alois Trnka, violinist, gave a concert at Mendelssohn Hall last week, Reba Cornett Emory assisting, and which event provided an enjoyable program. The pianist, new to New York audiences, played Beethoven's "Thirty-two Variations," a capriccio and rhapsodie by Brahms and a Chopin etude as her solo pieces, collaborating with Mr. Trnka in Brahms' sonata in G major. She played brilliantly, with masculine quality of touch and authority of delivery as well. Mr. Trnka, a dependable virtuoso, is fast achieving a fine reputation; he plays with a tone and expression compelling attention at the outset, then retaining it by reason of warmth of musical nature. A "Bohemian Dance," from Smetana's "The Bartered Bride," arranged as violin solo by Ondricek, attracted immediate attention because of its incisive rhythm. Earlier in the program Joachim's "Hungarian Concerto" gave opportunity for some technical achievement, this reaching into yet higher regions in the closing "La Campanella," by Paganini. Mrs. Emory, not quite comfortable in her first song, "The Lark Now Leaves," soon "found herself" in a dainty cradle song by Ondricek and a Spanish song by Alice Avery Wakeman. The "Mai piu" aria from "Aida" was still better sung with sweetness of voice and expression, and Karl Leitner played the accompaniments better for the violinist than for the singer.

Moritz E. Schwarz, assistant organist of Trinity Church, will be assisted this afternoon, November 11, at 3:30 o'clock, by Victor Baier, organist and choirmaster of the church, in a number for two organs, Gigout's "Grand Responsive Chorus." The arrangements at Trinity Church for such a combination are excellent, the chancel and choir organs being used simultaneously. Faulkes' "Theme and Variations," a "Gloria" by Reger, "Prelude Romantique,"

by Shelley; "Shepherd's Song," by Merkel, and scherzo, by Lemaigre, make up the program.

The first performance, twenty-fifth year, of the Empire Academy of Dramatic Arts took place November 5 at the New Empire Theater, the plays given being "A Royal Comedy," "The Stranger" and "The Wisdom of Tact." The young actors did well, and as usual there was a large audience. Augustus Thomas has been elected a member of the board of trustees, vice Bronson Howard, deceased.

Florence Austin will play violin solos with orchestra at a concert conducted by Carl Hein, Manhattan, November 15; at New Haven, November 16, and November 17 at the Ellis recital, Waldorf-Astoria Hotel.

Hallett Gilbete left his summer home, Melody Manse, in Maine, last week, to give a series of recitals in New England previous to his return to New York. Lynn, Worcester, Salem, Dorchester, Providence, Hartford and Portland will all hear songs by Hawley, Caro Roma, Nevin, Chadwick, Johns, Beach, Lang, Vannah, Marston, Chapman, Hyde, and this group of his own songs: "Youth," "Land of Nod," "A Spanish Serenade," and "Songs of the Four Seasons," all the above sung by Gilbete.

Parson Price has been asked his terms for going to Wales next April to act as adjudicator at the Eisteddfod, but he has written the committee he cannot consider the flattering invitation because his pupils here require his presence. He has acted as judge at many important singing festivals throughout the United States.

Inga Hoegsbro, pianist and teacher, making a specialty of Scandinavian music, will play pieces by Backer-Gröndahl, Sinding and others at a recital in New York soon. She will also give a piano recital at Miss Mason's School, Tarrytown, this month.

Louis Sajous gives a song recital at the Waldorf-Astoria, November 12, at 3 o'clock, singing standard songs in German, French, Italian and English. Mrs. F. W. Riker is to be accompanist.

The Christiaan Kriens String Quartet concert at Carnegie Chamber Music Hall, November 20, contains as chief novelty Mr. Kriens' new string quartet.

Carl M. Roeder, organist of Alexander Avenue Baptist Church, will play the Hungarian fantasia by Liszt, accompanied by Chester Searle on the organ, and three short pieces by Chopin, at a concert at the church tonight.

Others participating are Virginia Root, soprano; George French, alto; I. B. Alcock, tenor; Bertram Schwahn, baritone, and Alexander Saslavsky, violinist.

Flora Provan, the soprano, recently appeared as soloist at a concert in Elizabeth, N. J., and next day the Journal of that city said, in part: "Miss Provan pleased the audience with her numbers. She sang in a full, round voice, whether in the higher or lower range, and her low tones have the rich dulcet tones of the contralto, an unusual quality in a soprano."

Helen Waldo, contralto, and Royal F. Dadnum, basso cantante, are to give a program of song cycles at the Waldorf-Astoria Hotel, Tuesday evening, November 17. Unusual songs will be heard, presenting Miss Waldo as a singer of songs and ballads.

Amelie Seebold will have as her guest Mme. Francesco Lamperti, who arrives from Europe this week. Madame Seebold is an authorized exponent of the Lamperti method.

Reginald Barrett gives vocal and organ lessons. Fischers have published many of his original compositions, as well as arrangements.

Katherine Eyman and Evelyn Sippel played modern piano pieces at a lecture recital in Newark last week. They are pupils of Frederic C. Baumann.

George C. Benitez has taken a studio at 503 Carnegie Hall, where he teaches the voice, Italian method.

Edyth L. Pratt, soprano of the Central Baptist Church choir, has accepted a position as head of the vocal department of a prominent school in Alliance, Ohio, not far from Pittsburgh.

Alice Breen was nearly persuaded by friends to make her home in Europe, with headquarters in Paris, but further consideration leads her to decide to remain here, going abroad in the spring, perhaps accompanied by some of her season's pupils who wish the experience of foreign travel.

Elizabeth K. Patterson, soprano, gives a recital tomorrow, Thursday, November 12, at 257 West Eighty-sixth street, at 3:30 p. m., Yona Macgregor, pianist, and Hans Kronold, cellist, assisting.

Alfred Krasselt, concertmaster of the Weimar Royal Orchestra, died recently of cancer. He was thirty-five years old.

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# OBITUARY.

## Auguste Vianesi.

There was too much natural refinement of character and, in addition to that, too much elegance of culture in the case of Vianesi, the Italian opera conductor, who died here at the French Hospital on Wednesday last, November 4, in his eighty-second year. These elements made it impossible for him to get down to the commonplace intrigues by means of which musicians so frequently reach a position undeserved. He could not fight a battle of that kind; his innate modesty made it impossible for him to arrogate or assume any claims and he could not, therefore, compete in the struggle. The result was that he finally drifted into the career of a teacher of singing, and even in that profession (which at times requires a rather active insistence upon recognition) could make very little money, although he was a man of marvelous experience and could have done a great deal of artistic good to a great many singers. He had the traditions of the old Italian school at his command.

Auguste Vianesi was born in Livorno and studied afterward in Bologna and Milan. He subsequently went to Paris, where he also studied, met Rossini, taking letters of introduction from him back to Italy, where he occupied some minor positions, but his first success as a conductor of opera was at the old Theater des Italiens, Paris. He became a citizen of France a few years afterward. From this post he became conductor of opera in most of the large capitals of Europe. He was conductor, respectively, at St. Petersburg, Moscow, Vienna, Covent Garden, Milan, Naples, at all the leading opera houses, and, of course, as he conducted operas for Patti, Nilsson, Tietjens, Parepa-Rosa, Krauss, Sass, Lucca, Albani—in fact, all of the great opera singers during the last fifty years or more—as he conducted opera with all these stars, he naturally conducted opera in every city of the world of any consequence.

He came to New York under Abbey and Grau and opened the Metropolitan Opera House with the "Faust" performance, in which Campanini and Nilsson made their memorable social success, for the performance was not an artistic one of any consequence. He conducted opera also in the leading cities of this country.

As an opera conductor, Vianesi belonged to the old Italian school that simply saw to it that the artist, the star, was protected. The star controlled the whole performance in those days, as the stars would prefer to do it today and as they sometimes succeed; every whim and idiosyncrasy of the great singers had to be taken into consideration, and there is a danger of the recrudescence of the same thing at present through the reintroduction of operas written with florid arias that call for considerable directorial latitude if the singer wants to succeed before her audience. With these operas of the old school Vianesi was thoroughly familiar, and when he was outside of his professional work and discussed the matter he constantly regretted the fact that he could not conduct under the circumstances as it was necessary. Knowing all the great composers, this matter was naturally discussed between him and these people, but there was no remedy found. He had to leave the Paris Grand Opera for these very reasons. He could not submit to the method of Plançon, who sings in the go-as-you-please style which Vianesi finally could not submit to. This episode is hardly known, but it was the cause of his resignation from the Paris Grand Opera. Every conductor knows the difficulty with which opera is directed with singers whose lack of conception of the value of time beats makes their performances sometimes repulsive from a musical point of view.

And thus Vianesi had to settle down to be a singing teacher—not so much a singing teacher as a coach of the operas with which he was so thoroughly acquainted. In all these things he was always Vianesi, the gentleman; Vianesi, the fine character; Vianesi, the man who was scrupulously careful not to injure any one by word or deed; Vianesi, the man and musician. Such a career to end in the little French Hospital in New York City! Is it not just another lesson as to what the musical career means? He is not the first and he is not the last one to close it in such a manner.

## Ernst Weber.

Ernst Weber, widely known many years ago as a skillful clarinetist, died in Boston, Wednesday, November 4, aged seventy-five. The old musician had played in orchestras and bands under leading musical conductors. He also played under the prominent operatic conductors of the past generation.

## Edgar G. Gilmore.

Edward G. Gilmore, proprietor of the New York Academy of Music, died Thursday, November 5, at his home,

78 Irving place. During his long career as a theatrical manager, Mr. Gilmore made the acquaintance of many musical celebrities. He was at one time manager of Niblo's Garden, a playhouse forgotten by this generation. Mr. Gilmore's widow was Jessie Schwerdt, a contralto singer in New York choirs.

## Victorien Sardou.

Victorien Sardou, the French dramatist, who died last Sunday, lived to see a number of his dramas chosen as opera librettos. "Tosca" and "Fedora" are both popular abroad, and the former has long been a favorite with operagoers in this country. Sardou lived to the ripe age of seventy-five years.

## Louise Bleriot-Guilmant.

Letters from Paris to William C. Carl, from Alexandre Guilmant, the renowned French organist, announce the death of his wife, Louise Bleriot-Guilmant, at the Villa Guilmant, Friday morning, October 23. Madame Guilmant has been in poor health for the past two years, and spent the summer in the Villa des Sables, at Fort Mahon, on the French sea coast, in the hopes of regaining her health.

For years Madame Guilmant was active in the musical life of Paris, and a brilliant woman. The famous Trocadero Concerts, given by M. Guilmant for many years, were organized by her, while the successes of her distinguished husband were accomplished largely through her co-operation and influence. As a hostess she will be sadly missed by her friends and the large number of Americans who have been entertained at the Villa Guilmant. She was a woman of keen intellect and a



VILLA GUILMANT, MEUDON.

lovable nature, endearing her to all who had the good fortune to know her. She leaves three daughters, Cécile Sautereau, Pauline Aliamet, Marie Louise Loret, and one son, Félix, a prominent artist in Paris.

## Heinrich Meyn's Recital Program.

Heinrich Meyn, the baritone, assisted at the piano by Coenraad V. Bos, will sing the appended program at his annual New York recital in Mendelssohn Hall, Thursday afternoon, November 19:

Ganymede .....	.....Schubert
Kinderwacht .....	.....Schumann
Aus Meinen Grossen Schmerzen .....	.....Franz
Ständchen .....	.....Jensen
Feldsteinigkeit .....	.....Brahms
Von Ewigem Liebe .....	.....Brahms
Abendlied (with violin obligato) .....	.....Hugo Kaun
Jetzt und Immer .....	.....Hugo Kaun
Im Zitternden Mondlicht .....	.....Eugen Haile
Drei Wanderer .....	.....Hans Hermann
Tryste Noel .....	.....Gerrit Smith
Ballad of the Bony Fiddler .....	.....William G. Hammond
Ces Deux Yeux .....	.....Sebastian B. Schlesinger
Avec un Bouquet .....	.....Sebastian B. Schlesinger
Vielle Chanson .....	.....Nevin
Les Deux Amours .....	.....Clayton Johns
Un Grand Sommeil Noir .....	.....Clayton Johns
Benvenuto .....	.....Diaz

## Doria Devine's Gifted Pupil.

Aimée Delanoix, one of the very promising sopranos residing in this vicinity, sang the aria, "With Verdure Clad," from "The Creation" (Haydn), at a recent organ recital, and her singing attracted the attention of Elliott Schenck. Since then Mr. Schenck has engaged Miss Delanoix for his special musical services at the First Presbyterian Church in Jersey City. Last Sunday evening the soprano's numbers were: "Come Unto Me," from "The Messiah," and Barnby's "Sweet In Thy Mercy," and at the conclusion of the services it was stated that the singing was the most finished ever heard in that church. The young artist is a pupil of Doria Devine, and her teacher announces that the soprano will soon give a recital, when her program will include lieder by Beethoven, Schumann, Schubert, an aria from "Louise" (Charpentier), "Caro Nome," from "Rigoletto," and a group of songs by American composers.



CINCINNATI, Ohio, November 7, 1908.

One of the most important musical events of the season will be the concert given by Cecile Chaminade on Thursday afternoon at the Grand Opera House. At her concert Madame Chaminade will be assisted by Mlle. Yvonne de St. Andre, mezzo-soprano, and Ernest Groom, baritone. Each of these will sing a group of Chaminade songs, to which the composer herself will play the accompaniments, and in addition Madame Chaminade will play a number of her favorite and best known compositions for the piano.

The evening of chamber music by Adele Westfield, pianist, and Emil Knoepke, cellist, next Tuesday evening, at the Odéon, is being anticipated with a great deal of interest.

The senior class of the Cincinnati Conservatory of Music will hold its first open meeting on Monday evening, November 9, on which occasion Theodor Bohlmann will give an illustrated lecture on the "Early English Composers for the Pianoforte."

The Alpha Chapter of the Mu Phi Epsilon Sorority held a most interesting meeting last Monday in the chapter room of the Metropolitan College of Music. The program was in charge of Edith Sterling, who read a paper on the "American Indians." Helen Geiser and Mary Fillmore delighted all with their Indian songs; Fanny Winterbottom played one of MacDowell's beautiful Indian compositions, and Germania Hensel gave a talk on "Current Events."

Next Sunday afternoon a musical service will be given at St. Paul's Episcopal Church, Newport, Ky. The offering at this service will be devoted to charitable work among the poor. The soloists will be Helen Morris, soprano; Amanda Murdock-Maul, contralto; Winston Coffman and Hougard Nielson, Danish tenor.

Helen May Curtis and Malton Boyce, pianist, will give an evening of musical readings at the Cincinnati Conservatory of Music November 18. The program will include: "Young Lochinvar," Scott-Hawley; "The Lady of Shalott," Tennyson-Horrocks; "The Bells," Poe-Hawley; "Brushwood," Reade-Tirindelli; "The Wild Wagoner of the Alleghenies," Reade-Tirindelli (music composed for Miss Curtis, the composer at the piano); "Lorraine Loret," Kingsley-Hawley; "King Robert of Sicily," Long-fellow.

Alice Hardeman-Dulaney, of the College of Music, of Cincinnati, assisted by James Macdonald, tenor, a pupil of W. S. Sterling, gave a recital Saturday evening in the assembly hall of the Princeton Collegiate Institute.

Lola Carrier Worrell, of Denver, Col., gave an interesting and unique song recital last Friday at Beinkamp's piano store. Her audience was composed of some of the foremost musical critics of the city. Charlotte Callahan Nees, Tecla Vigna's star pupil, and Antoinette Werner West assisted in rendering the program. Mrs. Worrell is a talented composer, and is introducing her songs by means of recitals. An informal reception was tendered Mrs. Worrell after the recital.

## Lhévinne's Next Recital.

Lhévinne's next piano recital, in Carnegie Hall, on Saturday afternoon, November 21, will be the last which Mr. Lhévinne will give here for the season, because of the enormity of his bookings. Beginning with this coming week, Lhévinne will play on an average of five concerts a week, until early April.

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## FIRST PITTSBURGH ORCHESTRA CONCERT.

THE SEASON OPENS SUCCESSFULLY UNDER EMIL PAUR'S LEADERSHIP—  
CALVÉ TOO ILL TO APPEAR.

All real friends of music in America, and of orchestral music particularly, rejoiced when the announcement went forth from Pittsburgh last spring that its splendid symphony organization would continue its concerts this season, and under the direction of the conductor who has done so much to raise the orchestra to its present high artistic rank.

The disbandment of the Pittsburgh players would have been a musical calamity of immeasurable consequence, for their sphere of influence extended far beyond the confines of the city which gives the association its name. The travels of the Pittsburgh Orchestra last season resulted in possibly the most pronounced triumphs Paur and his men ever had garnered, and communities where previously orchestral music had been considered to be more or less expensive noise, suddenly woke up to the fact that a vast deal of pleasure lay in the symphonic masterpieces as interpreted by a magnetic leader with a perfectly drilled and enthusiastic body of musicians at the end of his baton.

Sober facts prove the popularity of the Pittsburgh Orchestra "in the provinces," for a number of places where it appeared last season have re-engaged the organization at prices far in advance of the fee paid before. The public, too, showed its opinion in no uncertain manner.

The subscriptions for the Pittsburgh concerts are the largest in amount ever received by the management. The advance sales for the four concerts to be given in Cleveland break all records there, and reliable report has it that the sum now totals nearly \$10,000. Indications from the other cities where the Paur players are to appear this winter point to results no less gratifying than the outlook in Pittsburgh and Cleveland. The guarantors build wisely when they decided to keep alive the Pittsburgh Orchestra, even though their determination was due directly to the unabating zeal and unflinching faith of a few men on the committee who realize the vast amount of musical good the fine band has done, is doing, and will do in the future. Perhaps when such loyal support in prestige and money will have been extended but a few years more, Andrew Carnegie may be brought to endow

permanently the symphony orchestra of the city where he made his colossal fortune. A \$1,000,000 fund would sustain the organization in perpetuity, and with an income of \$40,000 yearly a glorious educational campaign could be undertaken. That proposition has been laid before Carnegie. "Let the people show they want an orchestra, by supporting it," was the altogether Scotch reply of the grizzled financier. For that matter, the people were not able to prove that they wanted Carnegie libraries until they got them.

THE MUSICAL COURIER representative, who was sent to Pittsburgh to report the opening concerts of Friday evening, November 6, and Saturday afternoon, November 7, reached that city on the morning of the former date, and heard some fateful news almost as soon as he stepped from the train. Calvé, who was to have been the soloist at the concert (and the mere announcement of whose appearance had sold out the hall at increased prices); Calvé, the most potent magnet of all vocal attractions, was ill, at the Hotel Shenley, with an attack of acute grippe, and had been forbidden by her physician to sing at the Pittsburgh concerts, or to sing at all, for the next ten days. That included the opening Cleveland concert of the Pittsburgh Orchestra's series there. After fruitless long distance telephoning to New York for some "star" to substitute Calvé in Cleveland, W. T. Mossman, the manager of the orchestra, boarded a fast train and hid him to the metropolis for personal search. So far as Pittsburgh was concerned, it was too late to hope for relief from New York, and with characteristic energy, Conductor Paur set to work to relieve the local situation. Concertmaster Eduard Tak was to have been the soloist in Beethoven's violin concerto, at the concerts of November 13 and 14. To him went Paur, and said: "Are you prepared to play the Beethoven concerto tonight instead of next week?" "If I don't know it now, I surely won't know it a week from now," answered Tak, and then there he consented to play. The announcement was made at once to the newspapers and its early publication helped to prevent the heavy demand that might have been

made for a refunding of their money by the persons who had bought tickets principally to hear Calvé. This was the program as originally built by Paur:

Symphony, No. 5, E minor.....Tchaikowsky  
Aria of Salomé, Il est bon, il est doux, from Hérodiade.....Massenet  
Calvé.  
Scherzo fantastique, op. 25.....Suk  
Songs with piano—  
Aria, Mysoli.....David  
Plaisir d'Amour.....Martini  
Serenade.....Gounod  
Calvé.

Bacchanale from Tannhäuser.....Wagner

The change in soloists and works led to a remodeling of the program scheme, and its final adjustment was as follows:

Symphony, No. 5, E minor.....Tchaikowsky  
Bacchanale from Tannhäuser.....Wagner  
Concerto for violin and orchestra.....Beethoven  
Tak.

Scherzo fantastique.....Suk

A large audience greeted the conductor as he took his place on the platform, and even before he lifted his baton a warm round of applause testified to the personal esteem in which Paur is held by his patrons in Pittsburgh. Tak, although the soloist of the evening, occupied the concertmaster's chair and assisted in all the orchestral selections of the concert. Immediately beneath him, seated in the front row as an auditor, was Luigi von Kunits, the former concertmaster of the Pittsburgh Orchestra.

The symphony gave ample opportunity early in the evening to prove groundless the fears of those Pittsburgh music lovers who had thought the ensemble of the organization might have been injured because of the absence of some of the former members, now engaged with orchestras in New York, Chicago, etc. The change in the personnel was the most fortunate thing that could have happened to Pittsburgh, for Paur himself acknowledges that he never has presided over a better band than the one of this season, and, as everybody knows, Paur was the head, at various times, of the Boston Symphony, the New York Philharmonic and the Metropolitan Opera orchestras.

The first concert of the new Pittsburgh players showed astonishing discipline, response, elasticity and accuracy. They all are loud in their praises of Paur's great qualities as a leader, and their sincerity is proved by the eagerness and care with which they carry out his instructions. Paur was markedly sparing of gesture and physical direction, due, he says, to the thoroughness with which the men had

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grasped his ideas at rehearsal and the faithfulness with which they remembered them at the concert.

Under the circumstances just mentioned, an uncommonly smooth and finished reading of the symphony was given, making especially clear the organic connection between the four movements—a connection, by the way, which does not exist in the other symphonies of Tchaikowsky, least of all in the "Pathétique." The reproach that the Russian composer's symphonies are suites may be uttered more or less justly against all his works in that form except the one in E minor. It is hard to understand why he should have written of it to his friend, Mrs. Merk: "It is patchy and insincere." Later he changed his opinion of this fifth symphony. Paur infused pulse and poignancy into the full blooded score and overlooked not a single one of its many piquant beauties in melody, harmony, orchestration and rhythm. The solemnly beautiful first movement, the sustained lyricism of the andante, the moody and languorous valse, and the impressive finale, with its triumphant pæan at the close, all were presented with the fullest exposition of their possibilities, emotionally and intellectually. The strings in the orchestra responded nobly with a rich and vibrant volume of tone; the brass section was mellow and discreet, the French horn soloist doing notably fine work in the lovely instrumental duet of the second movement, and the woodwind earned praise especially for its clarinet and oboe representatives. The audience applauded the performance enthusiastically and voiced its appreciation during the intermission, which is spent at these concerts by promenading in the handsomest foyer to be found anywhere in this country, a foyer all green and gold, columned with wonderful, solid marble pillars, and decorated with bronze and mosaic. By the way, the hall and the foyer both are a gift from that same Carnegie who will not donate an orchestra to the city of Pittsburgh.

In concert performances of Wagner, no conductor outshines Paur, for he has led the master's complete operas a countless number of times and knows their every note and nuance. The "Bacchanale" from "Tannhäuser" served well to show the extreme delicacy and refinement to which the leader can attune his orchestra, but his gentler touch in no way lessened the efficacy of the climaxes when they were called for in the score. It was a beautifully pictorial reading, full of light and shade, and almost completely made up for the lack of scenic representation which Wagner demanded with his works in his later years. It is a matter of record, however, that when he needed the money for his Bayreuth project, he had no scruples about wielding the baton in "Wagner concerts" wherever people would gather in sufficient numbers to make them pay.

Suk's "Scherzo Fantastique," a quaint piece of orchestral scoring, suggesting Saint-Saëns' "Danse Macabre" and Dukas' "L'Apprenti du Sorcier," was delivered with dash and humor. The woodwind had to bear the brunt of the work in the Suk piece, and emerged with flying colors. The composer seems to be so fond of his two main themes in the scherzo that he repeats them several times too often. It must be admitted, however, that the valse episode is fascinating. Paur made his men share his own evident delight in the composition.

Eduard Tak, regardless of the short notice he received to appear, and regardless, too, of the nearness of his predecessor in the front row, played the Beethoven concerto with supreme confidence, highly musical interpretation, and decided artistic distinction. His left hand technique is accurate, his bowing graceful and effective, and his tone, while not large, is of sweet timbre and ample carrying quality. In his reading, modeled on the Joachim interpretation, there were dignity, poise and refined musicianship. The Léonard cadenza in the first movement (a rarely played but exceedingly brilliant interpolation) revealed Tak as a technician of a high order, and one who undoubtedly is able to handle the modern repertory with easy mastery. If there was any fault to be found in his performance, it lay in occasional slight deviations from the pitch, and a tendency to sentimentalize at times in places where virile directness of expression would have been more in accord with the true spirit of Beethoven. However, justice demands the record of the fact that the audience rightly considered Tak's many admirable qualities to outweigh his very few defects by far, and the new concertmaster received a salvo of applause that developed into a real ovation. His place in Pittsburgh was firmly won, beyond a doubt, and while Calvé's illness brought disappointment to many, at least it made very happy one violinist and most of the listeners who rewarded him with their favor that evening. A large bunch of chrysanthemums was handed him across the footlights, while Paur received a tribute of American Beauty roses. The conductor and orchestral players added their plaudits to those of the audience after Tak's spirited rendering of the final rondo. Behind the scenes, when the concert was done, Paur spoke his personal pleasure at the achievement of his new concertmaster. Tak replied that he had never been accompanied as beautifully as by Paur, and, in truth, that part of the performance was one of its finest features.

The next musical happening of extraordinary interest in Pittsburgh will be Paur's production of his own symphony, "In der Natur," on December 12 and 13. L. L.

## THE PITTSBURGH ORCHESTRA.

FOURTEENTH SEASON, 1908-1909.

First Violins.		Piccolo.
Eduard Tak, Concertmaster.		Carl Bernthaler.
Franz Kohler, 2d Concertmaster.		Oboes.
Theodore Rentz.		Cesar Addimando.
Michael Katz.		Eugene Devaux.
Walter Cotton.		W. O. Schultz.
Karl Malcherek.		English Horn.
Jules Desterberg.		Eugene Devaux.
Abraham Ruinsky.		Clarinets.
Valdemar Papenbrock.		Fred Van Amburgh.
Frank Brosky.		Jean Schenis.
Gaston Bailhe.		Frank Panella.
Henri Juers.		Bass Clarinet.
		Jean Schenis.
Second Violins.		Bassoons.
E. Bernhoud, Principal.		Adolph Leroux.
Adolph Rosen.		Carl Nusser.
Franz Schurwan.		Herman Muller.
J. Cecil Prouty.		Contra Bassoon.
Stanislaus Wroblewski.		Herman Muller.
J. E. Lang.		Horns.
Will Davis.		Louis Sperandei.
E. F. Kurz.		Theo. Ghyssels.
Charles Stelzner.		Richard Zohn.
Arthur Stephan.		Adolph Schulz.
Violas.		Trumpets.
Jean DeBacker, Principal.		Edward Llewellyn.
Giovanni Pomero.		Otto Kegel.
Hans Zwickey.		Arthur Stephan.
Max Shapiro.		Paul Hermann.
Hans Eichner.		Trombones.
Paul Hermann.		Otto Gebhard.
John Romero.		Arthur Gunther.
Herman Muller.		Carl Kratz.
Cellos.		Tuba.
Henri Merck, Principal.		Andreas Thoma.
Frederick Goerner.		Tympani.
Jo Polak.		Alfred Friese.
G. Ulrich.		Drums, etc.
Franz Lorenz.		William Reitz.
Paul Markwort.		Harp.
Basses.		Mlle. DeLone.
Achilles Salvatore, Principal.		Librarians.
Richard Klimitz.		Otto Kegel.
Will Stein.		Richard Klimitz.
Stephan Mala.		Pianist.
Franz Edmunds.		Carl Bernthaler.
Julius Bielohlowek.		
Flutes.		
Anton Fayer.		
Victor Saudek.		
Carl Bernthaler.		

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Lockhart, J. M.	
*Deceased.	

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## Good Musical Business.

Never in the history of Erie, Pa., has so much money been taken in for one entertainment as at the Calvé concert. "Ben-Hur," the exciting drama, held the record there with \$2,400, with Sara Bernhardt second, but the Calvé concert was far above this. The remarkable thing regarding this record is that it was accomplished by the combined efforts of two gentlemen both in the musical profession, Louis Blumenberg, the well known violoncellist, who is managing the Calvé tour, and Prof. A. H. Knoll, the celebrated cornet virtuoso, now living in Erie, and who managed the local end of the Calvé concert and secured the big subscription which made the concert possible.

## Madame Trotin Offers Two Scholarships.

Madame C. Trotin has decided to offer two free scholarships in her children's classes in sight singing. Children between the ages of nine and thirteen are eligible to compete. This is a rare opportunity. The examinations will be held Friday, November 13, and Tuesday, November 17, from 2 to 5 p. m., at Madame Trotin's studios, 805 Carnegie Hall. The entrance to the studios is from the Fifty-sixth street door, corner of Seventh avenue.

A Spohr Association has been formed in Cassel to revive the cult of Spohr's music and to further the cause generally of "good and dignified music."

## HERMANN KLEIN'S SUNDAY CONCERTS.

With Madame Jomelli as the vocal star and Otto Meyer as the debutant violinist, Hermann Klein again delighted an audience of cultured people at the new German Theater Sunday afternoon of this week. Others who participated on the program were Augusta Cottlow, pianist; Frederick Weld, baritone; Albert Rosenthal, cellist, and Arthur Rosenstein, accompanist. All of these artists are young, and thus the music partook of a joyousness that in itself was most exhilarating. It was the sixth in the series of Sunday concerts which Mr. Klein is giving under the auspices of men and women who are leaders in the world of finance, art and society. The program follows:

Sonata, piano and violoncello, A major, op. 69.....	Beethoven
Allegro ma non tanto.....	
Augusta Cottlow and Albert Rosenthal.	
Recit and air, What Would I Do for My Queen (Esmeralda),.....	A. Goring Thomas
Frederick Weld.	
Ave Maria.....	Schubert-Wilhelm
Gipsy Dance.....	Tivadar Nachsz
Otto Meyer.	
Concert aria, Infelice.....	Mendelssohn
Jeanne Jomelli.	
Prelude, A minor.....	Debussy
Clair de Lune.....	Debussy
Polonaise, op. 46, No. 12.....	MacDowell
Augusta Cottlow.	
Trio, piano and strings, F major, op. 25.....	Georg Schumann
Allegro amabile. Finale—Moderato, Presto.	
Augusta Cottlow, Otto Meyer and Albert Rosenthal.	
The Rainy Day.....	J. Blumenthal
Since My Love's Eyes.....	G. W. Chadwick
My Wife.....	Fredk. Field Bullard
Frederick Weld.	
Andante.....	Robert Schumann
Zigeunertanz.....	Jeral
Albert Rosenthal.	
The Violet Bank.....	S. Coleridge-Taylor
A Voice on the Winds.....	Arthur H. Ryder
By-lo (slumber song).....	William Koebuck
Sweet Bird of Spring.....	Chaminade
Jeanne Jomelli.	
Duet, Gondoliera.....	Henschel
Madame Jomelli and Mr. Weld.	

A thousand thanks to Madame Jomelli for not appearing before the footlights in one of those abominable hats. The modern woman, whose chapeau suggests the drum major of a brass band on parade, is privileged to wear what she pleases on the highways, but heaven prevent singers on the concert stage from decking themselves up like proteusque peacocks. The prima donna looked charming in a gown of soft white lace, and a touch of white in her beautiful hair. She sang charmingly, too. Her lovely voice, with its silvery quality, and a warmth that was inspiring, enabled the singer to make the most of her numbers. Her diction in the Mendelssohn aria, which she sang in Italian, and her songs, which she sang in English, was perfect.

Miss Cottlow was another who looked an ideal picture in her chaste gown of ciel blue. Her girlish appearance was in strange contrast to her masterly art. The movement from the Beethoven sonata for piano and cello was played as if the performers were veterans of skill. Skill both of the young players have, but they have something which veterans have lost, namely, youth, the greatest of all gifts. In her solos, Miss Cottlow once more showed herself a convincing and finished artist.

Mr. Weld gave a good account of himself, and the fact that all his numbers were sung in English was more cause for congratulation. He is a sincere and well schooled vocalist, whom it will always be a pleasure to hear.

When it comes to the playing of Otto Meyer, the young violinist, and Albert Rosenthal, the young cellist, the musicians in the house at once recognized that two uncommonly gifted young artists are now in New York. Both have had the best training abroad, and both play with that musicianship and that deep and soulful devotion that raises their art to the highest plane. Experience is all they require to place them in the foremost ranks. If anything, both of these young men are too modest, but better than overconfidence and audacity.

Next Sunday Mr. Klein will present Madame Langendorff, prima donna, from the Metropolitan Opera House; Dr. Franklin Lawson, the American tenor; Albert Spalding, American violinist; Alfred Oswald, pianist, and Darbshire Jones, the English cellist.

## Janpolski to Be Heard as Onegin.

Much interest has been aroused by the announcement that the Russian Symphony Orchestra has engaged Albert Janpolski, the Russian baritone, to sing the title role in the performance of Tchaikowsky's "Eugene Onegin" this season. Mr. Janpolski was the first to sing arias from this opera in this country, but this will be the first time the public will hear him in the entire work.

Frieda Hempel, coloratura soprano at the Berlin Opera, is to sing a series of "guest" performances this winter throughout Germany and Austria.



BROOKLYN, November 9, 1908.

Brooklyn is opera mad. The premiums for the seating privileges for the season by the Metropolitan Company brought \$30,000. This reads like a fairy tale, but it seems to be a fact, too.

Last week Brooklyn had a foretaste of operatic music in the performances given at the new Academy of Music by the Manhattan English Opera Company, organized by Gustav Hinrichs. The writer was able to attend but one of these performances, and that was "Il Trovatore," Monday night. Fifty men from the Metropolitan Opera Orchestra constituted a magnificent foundation, and Mr. Hinrichs' skillful leading provided more of the joys that make opera the thing most desired at this moment. The cast for "Il Trovatore" follows:

Leonora, a noble lady.....Nedda Morrison  
Azucena, an old Gypsy.....Katherine Fleming  
Inez, attendant of Leonora.....Laura Edwards  
Mauricio.....George Carrie  
Count di Luna.....Perry Averill  
Ferrando.....Henri G. Scott  
Ruiz.....Charles Wilman

Of the principals, honors were won by Madame Fleming, as Azucena; Perry Averill, as Count di Luna; Henri G. Scott, as Ferrando, and Laura Edwards, as Inez. Mr. Carrie, as Mauricio, sang artistically, but dramatically he was hardly suited to the part. Still, one must be grateful for such a true and well placed tenor voice. Madame Fleming was most effective both in her singing and acting. She is more than a capable artist, and the only regret the writer can express is that time did not allow another trip to Brooklyn to hear this accomplished woman as Nancy in the performance of "Martha," on Election afternoon. Miss Morrison, as Leonora, sang exceptionally well after she controlled her voice, which in the first half of the opera was quite uneven, due, undoubtedly, to demands upon the singer in making gestures and going through the other stage business. One of the most difficult things for a young vocalist to master is to blend her singing with action. It is hard for the most gifted; therefore a meed of encouragement should always be extended to young singers in their operatic ventures. Mr. Averill proved himself an

excellent actor and, as ever, a manly and reliable singer. Mr. Scott's magnificent voice was another occasion for regret because the writer could not hear him as Mephistopheles on Tuesday night, a role he must fill acceptably, since he has the voice, acting ability and physique for it. "Martha" was sung Election matinee, with Julia Allen, Madame Fleming, Frances Motley, Alfred Sappio, Henri G. Scott, singing the leading roles. "Faust" Tuesday night attracted another big audience. George Carrie appeared as Faust, Ernestine Jaegerhuber as Marguerite, Edward Perry as Valentine, Mr. Scott as Mephistopheles, Albert Krafft as Wagner, Marie Strobel as Siebel, and Laura Edwards as Martha. The series of performances closed Wednesday night with "Traviata." Mr. Hinrichs is entitled to much praise for his work. This special season of grand opera in the vernacular was given for the benefit of the German Hospital, and was generously supported by the German population of the borough.

Thursday night, the Granberry Piano School gave a concert in the Music Hall of the new Academy of Music. Nothing succeeds like success, and George Folsom Granberry, the director of this school, with suites at Carnegie Hall, Manhattan, and the Pough Gallery, Brooklyn, has been very successful. Before introducing pupils, Mr. Granberry made some sensible remarks about musical education, declaring that no teachers were engaged by him unless they had been specially trained for the work of teaching. The Granberry School uses the Faelten system of fundamental training. The program Thursday night was too long to review. Classical and modern composers were both represented and correctly interpreted. Mozart, Schubert, Haydn, Chopin, Schütt, Raff, Moszkowski, Gurliitt, Köhler, MacDowell, and other names of more than ordinary import, were in the list. The most skillful among the soloists was Florence Feltus, who played two parts from Grimaldi's suite, "Passionee," and a waltz by Raff. Little Frances Macdonald won the laurels among the children, playing "The Prize Pony," by Newton Swift, in any major key called for by the audience. The names of the other pupils who united in making the concert successful are: Dorothy Elliott, Jes-

sie Wier, Ruth Field, Helen Jalkut, Sidney Jalkut, Albert Love, Dorothy McCurrach, Dorothy Moody, Miriam Sells, Dorothy Seamans, Dorothy Street, Ruth Ryan, Grace Fitzpatrick, Kenton Winter, Norris Barnard, Coles Hegeman, Donald Macdonald, Pierrepont Twitchell, Elizabeth Armstrong, Florence Andrews, Florence Ivie, Kathleen Kevin, James McCurrach, Dorothy MacDonald, Helen Schmidt, Albert Sturcke, Robert Sturcke, Hanford Twitchell, Elsie van Buskirk, Evelyn Wight, Ruth Blackford, Dorothy Hand, Ruth Scarborough, Helen Truslow, Marion Barlow, Louise Blake, Sibyl Burger, Jennie Strongquest, Gertrude Hodgson, Isabelle Ide, Charlotte Leech, and Grace Lisle. In all, forty-seven pupils appeared at the concert.

Alma Webster-Powell, the soprano, will sing at concerts in the music hall of the new Academy of Music Wednesday evening, November 11, and Thursday evening, November 19.

The Brooklyn Quartet Club, of which Carl Fiqué is the musical director, will give a concert at Sängerbund Hall, Smith and Schermerhorn streets, Sunday evening, November 15. Madame Webster-Powell is the assisting soloist.

Saturday night, November 14, the directors of the Academy of Music will inaugurate their season of grand opera with "Faust," with Caruso in the title role and Farrar as Marguerite. "Rigoletto" will be given the second night of the opera in Brooklyn, Monday, November 23. "Die Walküre" is announced for the third performance, December 2, and "Tiefland" for December 14. The other ten performances will be given on the following dates: Tuesday, December 22; Monday, January 4; Thursday, January 14; Tuesday, January 26; Thursday, February 4; Wednesday, February 17; Friday, March 5; Wednesday, March 17; Wednesday, March 24, and Monday, April 5.

Friday night, the Boston Symphony Orchestra, with the new conductor, Max Fiedler, received a very cordial welcome. It was the first concert of the season and the first

## SUNDAY POPULAR CONCERTS

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Franklin Lawson  
Darbishire Jones

Albert Spalding

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given by the superb orchestra in the new Academy of Music. As the program was the same played by the orchestra at Carnegie Hall, Manhattan, Thursday night, it is only necessary to record the numbers: "Leonora" overture, No. 3, Beethoven; Brahms' first symphony; "Love Scene," from "Feuersnot," Richard Strauss; overture to "Tannhäuser," Wagner. A review of this music will be found on another page of this issue of THE MUSICAL COURIER. After the concert a reception in honor of Mr. Fiedler was held in the banquet hall, in the rear of the first balcony, from 10 o'clock until midnight. Many remained to be introduced to the distinguished guest.

\*\*\*

The Tonkünstler met last night at the Imperial for the fortnightly reunion in Brooklyn. Beatrice Eberhard and Carl Voelkner played "Suite Im Alten Style," for violin and piano, by Max Reger; Nathan G. Meltzoff sang a group of lieder by Brahms, Schumann, Ducha and Tchaikowsky, accompanied at the piano by A. Campbell Weston; August Roebelen and Maurice Kaufmann played the Strauss sonata for piano and violin in E flat major, op. 18.

\*\*\*

Tonight (Wednesday) Geraldine Farrar and Willy Hess unite in a song and violin recital at the Academy of Music, under the auspices of the Brooklyn Institute.

\*\*\*

Clarence Eddy, the noted organist, and the choir of the Tompkins Avenue Congregational Church, where Mr. Eddy is the regular organist and choirmaster, will be heard in a concert at the church, Tompkins avenue and McDonough street, Thursday evening, November 12. Marguerite de Forest Anderson, flutist, and Irwin E. Hassell, piano accompanist, will assist. The solo quartet of the choir includes Alice Merritt-Cochran, Nella Brown Kellogg, George C. Carrie and T. Austin-Ball. The program follows:

Chorus, Gloria, from the Twelfth Mass.....	Mozart
Tompkins Avenue Church Choir.	
Organ, Overture to William Tell (Arranged by Dudley Buck),	Rossini
Clarence Eddy.	
Prologue, from I Pagliacci.....	Leoncavallo
T. Austin-Ball.	
Flute, Concertino, op. 107.....	Chaminade
Marguerite De Forest Anderson; Irwin E. Hassell at the piano.	
Cavatina, from La Reine de Saba.....	Gounod
Alice Merritt Cochran.	
Organ—	
Barcarolle.....	Gaston Dethier
(Dedicated to Clarence Eddy.)	
Concert Variations, op. 1.....	Joseph Bonnet
(Dedicated to Clarence Eddy.)	
First time in America.	
Clarence Eddy.	
Chorus, Weary Wind of the West.....	W. G. Ows
Tompkins Avenue Church Choir.	
The Blind Girl's Song, from La Gioconda.....	Ponchielli
Nella Brown Kellogg.	
Organ—	
Cradle Song (new).....	August W. Hoffmann
(Arranged by Clarence Eddy.)	
Finale in B flat.....	William Wolstenholme
Clarence Eddy.	
Aria, O! Paradiso, from L'Africaine.....	Meyerbeer
George C. Carrie.	
Flute—	
Romance.....	Saint-Saëns
Prayer.....	Donjon
Marguerite De Forest Anderson; accompaniment upon the organ	
by Mr. Eddy.	
Quartet, Carmen.....	H. Lane Wilson
Alice Merritt Cochran, George C. Carrie, Nella Brown Kellogg,	
T. Austin-Ball.	
Organ, Festival March (new).....	Enrico Bossi
Clarence Eddy.	

E. L. T.

### Sarasate's "Strads."

NOVEMBER 3, 1908.

#### The Musical Courier:

It was with much satisfaction that I read in THE MUSICAL COURIER of October 28 the authoritative and conclusive statements of M. Otto Goldschmidt relative to Sarasate's violins and their final disposition.

Sarasate was hard to approach, and in his Paris apartment on the Place Malesherbes he was jealously guarded from autograph hunters, fiddle cranks and other annoying visitors by his six foot valet, Charles. But there was a way to get past Charles, and that was by enlisting the aid of M. Goldschmidt, Sarasate's secretary and manager. It was therefore a very fortunate, though nervous, American violin student that was admitted to the presence of the famous Spaniard one spring morning in 1903.

The Place Malesherbes apartment was rich in souvenirs of its occupant's long and glorious career. Large photographs of royalty affectionately dedicated, an illuminated parchment proclaiming Sarasate to be Pampelona's favorite son, a framed letter from Rossini praising the then youth-virtuoso for his modesty as well as for his great musical gifts, were among the keepsakes that I noticed hung on the walls throughout the comfortable rooms. But what interested me most were the two superb Stradivarius violins

reposing in the double case. The one of 1724, which Sarasate generally played, was built of wood, plain in figuring, but of wonderful acoustical properties. It was varnished a lemon yellow and its perfect preservation testified to the careful and loving treatment it had always received. It still bore the original neck, it having been lengthened to meet modern requirements by the addition of a block set into the body.

The 1713 violin was a beautiful creation. The wood was handsomely figured and the varnish, a rich red, worn just enough to draw an exclamation of delight from the artist or old violin lover. It, also, was in a perfect state of preservation.

Sarasate's other two violins belonged to a quite different world. The Vuillaume was a typical French red fiddle, vigorous but nasal in tone quality, and built on Stradivarian lines. The Gand much resembled the Vuillaume, and with it went an interesting bit of history. Gold lettering on the hoops announced that the instrument was awarded to Sarasate as a Premier Prix of the Paris Conservatoire in 1857. But on looking inside, I discovered that the label was dated several years later. Monsieur Sarasate explained the discrepancy of dates. The violin that I was holding in my hands was not the original Premier Prix instrument. That had been burned in the great fire that destroyed the Paris Grand Opera. The Conservatoire authorities, learning of Sarasate's loss, ordered that a new violin be presented to him. This was inscribed as was its predecessor, though its label was dated with the year in which it was made.

Sarasate also left several fine, jewel mounted bows, mostly by Vuillaume.

It seems fitting that the great 1724 Strad. will have as fellow prisoner in the Conservatoire Museum glass case the favorite Guarnerius del Gesu violin of Sarasate's teacher, Alard.

HARDING M. KENNEDY.

### Edwin Evans, Singer and Fisherman.

With the opera season, the horse show and the fur season arrived, it may sound rather out of date to refer to an



ONE OF THE TWIN PERGOLAS AT THE BELLE TERRE CLUB ON LONG ISLAND SOUND.

Edwin Evans at the wheel of a six-cylinder Winton.

artist's summer vacation. Edwin Evans' friends, however, are congratulating him on his perfect physical condition. The baritone declares he passed one of the most ideal summers in the history of his life. For a time he was down at Babylon, L. I., and when he was not touring in a six cylinder Winton car, he was cruising on the Great South Bay in a hunting cabin yacht. The fishing was fine. Fishermen in those parts were green with envy when they looked on one day while Mr. Evans pulled up the biggest blackfish ever seen by the professional experts. It weighed over six pounds and was twenty-two inches long. This is no fish story either, but a fact witnessed by many.

The accompanying photograph of Mr. Evans was taken when his party was on one of its trips to the Belle Terre Club, on Long Island Sound. The clubhouse and grounds, on a high bluff, overlook the Sound. The view from the pergolas is one of the most beautiful that can be conceived. Mr. Evans declares there is no place in this country, for vacation time, to be compared to Long Island.

For this season Mr. Evans has closed a number of good engagements. Among the clubs that have secured him are the Arion, of Allentown, Pa., and the Harmonic, of Cleveland, Ohio. With the Allentown organization the baritone will sing the role of Pythias in Prout's "Damon and Pythias," and in the Ohio city he will be heard in the role of Adam, in Massenet's "Eve." Next spring Mr. Evans will make a tour of the Middle West.

Ertel's symphonic poem, "Hero and Leander," is to be produced by Conductor Panzner this winter in Berlin and Bremen.

### Julia Allen as Gilda and Lucia.

Julia Allen, the young coloratura soprano, is winning much glory as one of the stars with the Abramson Opera Company. In Philadelphia Miss Allen won triumphs in the roles of Gilda and Lucia. The following extract is from a criticism in the Philadelphia Record of October 28, 1908:

Julia Allen as Gilda gave an impersonation of the character that was sufficient to place her among the foremost coloraturists. Her first opportunity was in the passionate love song, "Caro Nome," which in richness and delicacy of melody and the brilliancy of its bravura calls for enormous range and flexibility of voice. Miss Allen was not only easily equal to every demand, but sang with the grace, sweetness and power that always reveal the true artist. Her trills were the very quintessence of vocalization. She is a natural song bird. Her high E natural, not the E flat usually sung, was as clear and true as any of her lower notes.

The following paragraph from the Philadelphia Evening Bulletin refers to Miss Allen as Lucia:

The title role was taken by Julia Allen, who had her first opportunity to show a Philadelphia audience her capabilities as a coloratura singer. To say that Miss Allen's execution of the intricate Donizetti music places her in the class with such singers as Melba and Tetrazzini may seem like excessive praise, but it is no more than the talented American cantatrice merits. Her work last evening was excellent throughout, and in the famous mad scene she gave an exhibition of mellifluous vocalization that won her an ovation of applause. Her voice is clear, sweet and of unusual range and flexibility.

### Mrs. Virgil's Recital at Drew Seminary.

The music hall at Drew Seminary, Carmel, N. Y., was filled Friday evening of last week with interested listeners, who had assembled to hear and witness some results of the Virgil method, as illustrated in the playing of Mrs. Virgil's talented pupils, Harry Tierney and Lucille Oliver. These young artists gave a most delightful program. Not only were their interpretations effective, but the playing was masterly. For many years pupils have won distinction for their accuracy and beautiful playing, and the two artists that Mrs. Virgil brought forward on Friday evening undoubtedly deserved a front rank on the list of students who have accomplished results in a short period of time. The program follows: Sonata, op. 27, No. 1 (Beethoven), Harry Tierney; "Columbine" (Delahaye) and "Etude de Style" (Ravina), Lucille Oliver; technical work from the Virgil method, Harry Tierney; "Zephyrs de Mai" (Delacour), "Marche Grotesque" (Sinding), "Forest Elves" (Schytte), barcarolle (Nicode), and "Brooklet" (Heller), Harry Tierney; "The Nightingale" (Liszt), "O Thou Sublime Sweet Evening Star" (Wagner-Liszt), and "The Water Ways of Venice" (Mildenberg), Lucille Oliver; rhapsodie No. 10 (Liszt), Harry Tierney.

### Musin's Lecture-Violin Recital.

Ovide Musin, the violin virtuoso, teacher and composer, will give his demonstration lecture recital on the violin at Mendelssohn Hall tonight (Wednesday). The program, which ought to interest violinists and violin students far and wide, is as follows:

Introduction, Pedagogic Reflections.	
Violin selection, La Folia.....	Corelli
Ancestors of the Violin, Ancient Instruments, and Family of Hurdy	
Gardies—Views.	
Violin selection, Sonata, A major.....	Handel
Family of Viols—Views.	
Violin selection, Sarabande, Double Bontree.....	Bach
Instrument Makers, Cremona and Brescia—Views.	
Violin selection, L'Arte dell'Arco, variations.....	Tartini
Construction of the Violin—Views.	
Violin selections from Italian masters—	
Prelude.....	Campagnoli
Canzonetta Napolitaine.....	Pergolesi
Virtual and Composers—Views.	
Violin selections—	
Romance.....	Nicolo Paganini
Arpeggios.....	Francois Prume

### Chamber Music in Dayton, Ohio.

A. F. Thiele, who is managing the Holstein String Quartet, opened the season in Dayton, Ohio, at the Y. M. C. A. Auditorium, Thursday evening, October 29, with an excellent concert. The program was made up of the Haydn quartet in G major, op. 76, No. 1; the minuet and trio from the Glinka quartet in F major; "Schlummerlied," by Ries; gavotte, op. 75, by Bazzini, and a quartet by Raehenecker in E minor. The personnel of the Quartet includes: Charles Kalman Holstein, first violin; Jeannette Freeman-Davis, second violin; Albert Ernst Fischman, viola, and Ira Leslie Davis, cello.

### An Alice Garrigue Mott Pupil.

Minna Jovelli, who has been studying for two seasons with Alice Garrigue Mott and who sang last winter in several important concerts in New York, has recently appeared in Verdi's "Il Trovatore" at the Volks Opera, Vienna. Her success was so great that she received a three years' contract, particularly for coloratura roles, among them being Gilda in "Rigoletto" and Violetta in "La Traviata."

**Josephine Knight's Season Opens.**

November 11 Josephine Knight will be heard in a concert at Tremont Temple, Boston; November 12 at the City Club with Jacques Hoffmann and his Quartet; November 18 in a miscellaneous concert in Newton, Mass.; December 3 in Verdi's "Requiem," to be given before the American Guild of Organists. The latter part of October, Miss Knight scored a great success in a Brockton concert. Other dates will follow.

**Hartmann to Play for Von Ende Pupils.**

Arthur Hartmann, the famous violinist, will be tendered a reception after his first appearance with the Philharmonic

Orchestra, on Friday, November 13, 5 to 6 o'clock, at the American Institute of Applied Music, Kate S. Chittenden, dean. Upon his return from the West, Mr. von Ende has induced Mr. Hartmann to give an informal talk on the chaconne by Bach, after which he will play it. In view of his remarkable article on the chaconne some years ago, which caused widespread discussion, this will be an event for violinists.

**Egan Commends Elfert-Florio.**

The following extracts are from a letter which M. Elfert-Florio, the vocal master, has received from his pupil, the tenor, Jefferson Egan, now singing in Europe:

In my experience in Italy so far I have not met any one who knows singing in the way you taught me. I tried to send numerous vocal students who have failed to learn to sing over here to New York to study with you, but most of them keep on having faith in their teachers here. However, a friend of ours, a coloratura soprano, who, by the time you receive this letter, will be in New York, will probably go to see you if she has not done so already.

I wish you were here in Milan or I was with you in New York. I am singing well, but if I were with you I think I would be doubly successful. As soon as possible I want to be studying with you again. I don't think there is any teacher on earth who can compare with you or who has one-half your knowledge. I always will remember and appreciate the good you have done for me and also for my wife.

**Sousa Honored.**

There was a "Sousa Day" at Wanamaker's, in Philadelphia, last week, when two concerts were given, devoted entirely to the works of that popular composer. About 5,000 persons attended, and Sousa was presented with a loving cup.

**A Pupil of John Walter Hall.**

Worthy of special mention among many good voices heard at the studios of John Walter Hall, at Carnegie Hall, is Selma Stern, a young soprano from Camden, Ark. On the eve of her recent departure for New York, Miss Stern gave a recital in Camden, for which she received favorable comment. Her well placed voice and correct musical intuition were universally admired. Miss Stern will have other appearances in the near future. She has all the qualities for a successful career.

"Parsifal," "Lohengrin" and the "Ring" will be the performances at Bayreuth next summer.

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